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Skin

THE TATTOO MAGAZINE • AUGUST 2005

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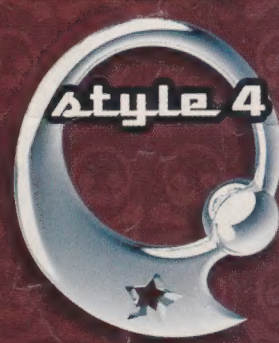
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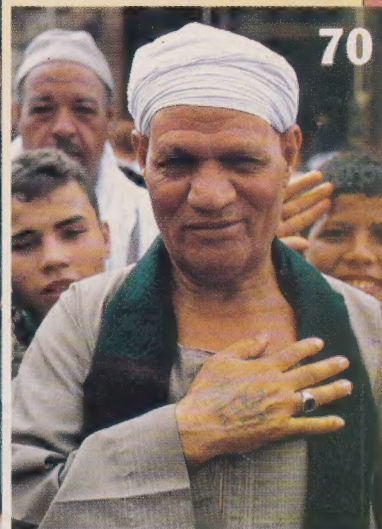
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COVER MODEL: LAURA OLONAN ★ COVER PHOTO BY: BOB BAXTER
TATTOOS BY: DANIELLE OBEROSLER AND DICHIE DeWITT

EDITOR'S COMMENT

today, there are many heroes among the tattoo elite. Excellent artists and innovators all. Back in 1997, the cast of characters was different than today. Hanky Panky, for example. He was a powerful voice for international tattooing and introduced many exciting artists to our consciousness. Keone Nunes from Hawaii and Gordon Toi from New Zealand were just two real-deal artists he brought to the mainland. But Hanky Panky has backed off from tattooing and now paints for a living.

The first time I visited Tattoo City on Lombard, Don Ed Hardy was tattooing in his lab coat. Everyone spoke in a hush as the master worked on one of his unforgettable backpieces. I was too nervous to say hello. In the ensuing years, Ed and I became friends, but he's, basically, retired from the business and lives in Hawaii. He spends much of his time designing wearable art and fine jewelry.

Meeting Felix Leu was like meeting Gandhi. He was, for many of us, the spiritual head of the tattoo world. His warmth and accessibility helped transform tattoo into a respected, acceptable art form. Everyone he touched became an emissary of the art and spread his good cheer and love to the far corners of the earth. Don Feliz (as he liked to be called) is gone now, taken by cancer. There will never be another like him.

Good Time Charlie Cartwright is looking suntanned and rested, but he's, essentially, retired from tattooing. Rick Walters tattoos now and then, but Bert Grimm's is closed and the Pike has been leveled. Ronny Ackers recently passed. And before that, R.J. Rosini and Sailor Moses—the list goes on and on.

So, who's keeping the torch lit? Is it living legends like Jack Rudy, Vyvyn, Brian Everett, Horiyoshi III and Henry Goldfield? Or do we sort through all the young inflated egos and overnight geniuses to find our champions of the future? There's a ton of new artists whose stash of ethics would fit in the eye of a gnat. But there's a few bright lights out there, artists who love the traditions, study the history and treat both customers and fellow artists with respect. Some of the names you've heard, others are still obscure and undiscovered. Aaron Bell from Seattle, Bob Tyrrell from Michigan, Rick Harnowski from Green Bay, Leo Zulueta from Ann Arbor, Judy Parker from San Diego, Freddy Corbin from Oakland—there's so many. But that's good. What with the business expanding like it is, we need all the positive role models we can get.



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FAN MAIL

I have a question. Why on earth do you insist on including a photo of yourself in just about every issue of your rag—oops, I mean mag. I think by now everyone who reads SKIN & INK knows what you look like. I happen to pick up a few issues lying around our shop and here's a sampling of what I'm talking about: May 2000 (three times), pages 16, 44, 59; November 2004, pages 58,



A freehand tattoo by Jacki.

73; and February 2005, page 23. Those are just three issues. We've been blessed with your lovely face in many, many more. I mean, come on, is your ego really that big or do you worry that we will forget what you look like? Also, in the *Letters* section of the November 2004 issue in which



Soulful artwork à la Jacki.

"Concerned" writes to express her distaste with the way she was allegedly treated by you at the Phoenix show last year, I quote a sentence from your reply: "The object of the shoot in Phoenix was for a *Playboy* feature on me for the *Sexcetera* TV show." Gee, Bob, I didn't realize *Playboy* was interested in photographing pudgy, middle-aged men for their layouts. I imagine they were slightly more interested in the tattooed women you were shooting, but I may be wrong. Maybe a little less photos of you in the magazine and a little less of you referring to yourself in every article might add a little more credibility and professionalism to your publication.

—Jabyrda Willson
Huntington Beach, California

Dear Jabyrda:

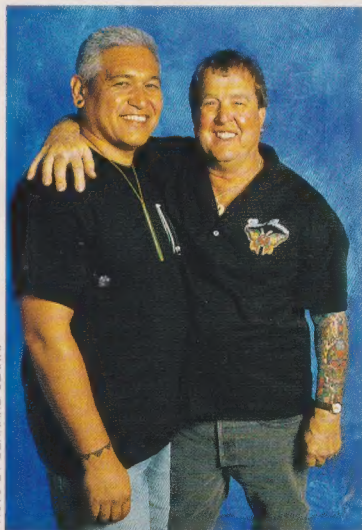
It's readers like you that make my job so worthwhile—you read every word and nothing escapes your gaze. That's good, we love feedback. As for my "lovely face" appearing with regularity, I tend to agree, but my art director makes the photo choices and she used to work for Oprah magazine. She got the habit there. One school of thought says, "The editor should be a background entity, like a good waiter, waiting to fulfill your every need without being obtrusive." The other school of thought says, "Screw 'em. You've got your own magazine, put your picture on every page if you want to." In any case, I thank you for your comments and, yes, Playboy did do a feature on tall, skinny me. Not everything is about girls with no



A great birthday present from Dan Dittmer.

clothes on. Hey, doesn't everyone buy Playboy for the articles?

—Bob Baxter, Editor in Chief



Keone Nunes with Baxter.

FROM A FRIEND

Here's some of what I've been up to lately. Enclosed are photos of my freehand, one-of-a-

kind tattoos (most of them). Sorry to put off sending you samples for so long, you know how demanding life can be!

—Jacki Randall

Brooklyn Park Tattoo
Brooklyn Park (South
Baltimore, Maryland

FIRST TIME

This was my first attempt at an actual print using my Prisma Color markers that my wife got me for my birthday. Thank you, Missy!

—Dan Dittmer

Electric Dragonland
Hopkins, Minnesota

FAMILY PRIDE

I would like to introduce you to my husband, Robin. Although I am partial, I (and many others)



A boney tattoo by Robin.



Jason Sweet's hot flash.



mechanical angel tattoo by Bardadim.

think he is one of the best tattoo artists around right now. Robin is from Mexico. He is 30 years old and has been tattooing 12 years. Currently he is working at D-Town Tattoo in Dallas, Texas. Robin has tattooed in almost every major city in Mexico. He won first place for Most Realistic and Best Portrait at the 2002 Mexico City Tattoo Convention. In the U.S., he has worked in Laredo, Austin, New Orleans and Joplin, Missouri. He has been in the U.S. for two years now and is a permanent U.S. resident. I have no doubt he will be a well-known tattoo artist in the 2005 convention circuit.

—Mrs. Robin Lievano
Dallas, Texas



A boxing babe by George Bardadim.

FROM RUSSIA WITH LOVE

My name is George. I am a tattoo artist from Russia and an A.P.T. member. It would be nice if you are interested in publishing some of my pictures in your magazine.

—Sergey “George” Bardadim
www.bardadim.com

THANKS, DAVE

I would like to thank Tennessee Dave for mentioning me in his column in the January 2005 issue. He mentioned that I work at Baba’s Vintage Tattoo. Unfortunately, I am no longer at Vintage. I enjoyed my time there and thank Baba for employment



Sexy lady by Sergey Bardadim.

at his wonderful shop. But it is time to move on.

—Jason Sweet
Mid City Tattoo
Los Angeles, California

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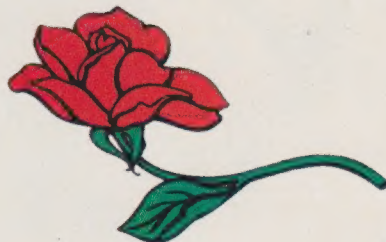


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Vyvyn and Mary standing outside of her tattoo shop (left), with a shot of the ultra hip retro lamp that sits inside.



THREE DAYS WITH VYVYN

BY BOB BAXTER

Vyvyn Lazonga has reinvented herself, again. She now goes by Madame Lazonga. Actually, it's a return to where she started. She used that name, years ago, when she tattooed in San Francisco's Mission District.

STARTING FROM SCRATCH

Vyvyn started in Seattle with Danny Danzel in 1972. She simply went in and asked for work. "Back then, I had an idea that it would be really ignorant to go and ask for a job," she remembers. "I went in and asked about *helping* him, which I did, since he had a laryngectomy. He didn't have a telephone in the shop, so I'd take telephone calls for him, and take care of the business stuff. Anything he wanted I would do, because the minute I heard he had opened a tattoo shop, I thought, *Well, I'm going to go down there and see if I can help him*. So I did. I was his helper.

"I owe Danny my whole livelihood, my career and everything, but I realized I could only learn so much with him. I was producing my own art even back in the early '70s. I would sit at home and draw up a whole bunch of flash and take it to the shop, and Danny would put it up. It was great. I started developing images other than traditional. That was really fun and inspiring. I loved it and I loved Danny's enthusiasm. Danny really helped me a lot, to the best of his ability. Back then, I was so naïve. Then I quit. The reason why I quit, basically, was because I got a pay cut. This was after five years. It was so horrendous for me, because, when I left the shop I left my bicycle, because I used it to commute back and forth. I left my camera there. I didn't know what to do. I worked out of my house for a couple months, and then I ate crow and went back to him and apologized. I got my job back for a little while, and, then shortly after that, I opened my own shop on Capitol Hill.

THREE DAYS WITH VYVYN

I guess I had to learn some lessons on my own.

"I was by myself. I was there for three years. It was during Reaganomics, and everything was cut down to the bare bones. I didn't own a TV. I barely listened to the news. Sometimes I used to take it personally like, what's wrong with me? What's wrong with my career? All I did was hustle, hustle, hustle all the time. I just got sick of it. I got sick of this town. I'm leaving. I'm going. So I moved

to San Francisco where this guy Burt and I opened a shop in the outer Mission. Burt didn't make it, so I kept the shop and kind of made a go of it. Luckily, I had a real good article written about me in an art paper in San Francisco, which brought in all kinds of underground people that were into tattooing, back then before it was popular. I had this whole new clientele just from this one article. It was great. Then, after my lease was up in the outer Mission, I decided to work privately. I moved down to the lower Haight and I worked out of my apartment for a few years. It was wonderful. I loved that neighborhood. Business was really great. Then, after that, the earthquake hit, and that was devastating, because I lost business, my place

to live, everything. At that time, I had already rented a little studio in Seattle, so I took everything that I could carry that was important, put it in the car and headed for Seattle. I never went back to San Francisco after that. I started over in Seattle, and I've been here ever since."

MARY'S BACKPIECE

I guess it was Vyvyn's kind of Baroque-medieval-Chinese sense of design that attracted my wife, Mary. I mean, if you're going to carry around a major tattoo

piece, you'd be silly not to have a world-class artist do the work. Plus, Vyvyn is famous for creating one-of-a-kind designs that mold to the body and reflect the wearer's spiritual self. They beautify and edify at the same time.

Vyvyn has been in Seattle for three decades. To my way of thinking, every female tattoo artist doing business today owes a debt of gratitude to the way that was paved by Madame Lazonga and other courageous women like her.

It was a rainy day in Seattle. In fact, all three days were wet and gray, just like we like it. Great weather to be creative. So, Mary stepped off the plane from L.A. and met Vyvyn at her shop in mid-afternoon. Right after lunch, the work began. Three and a half hours the first day, two hours the second and another three on Friday. Mary had a very fitful sleep that night. Post-tattoo deliriums.

The work went well. Vyvyn had prepared a full-scale drawing before we arrived and, as soon as she prepared the station, she laid on the pattern. As is her trademark, the design fit perfectly and was exactly what Mary wanted. Big Chinese poppies.

It got pretty intense, as backpieces do, but Mary hung in there, knowing it would be a while until she saw Vyvyn again. She hoped to get as much done as possible. But Vyvyn is not about speed. She's careful and precise. She's also chatty and fun, but the art is her first priority.

DEALING WITH THE HELP

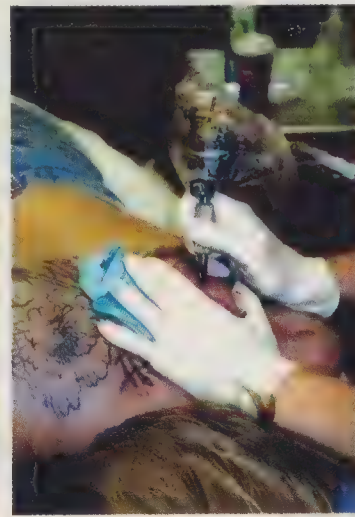
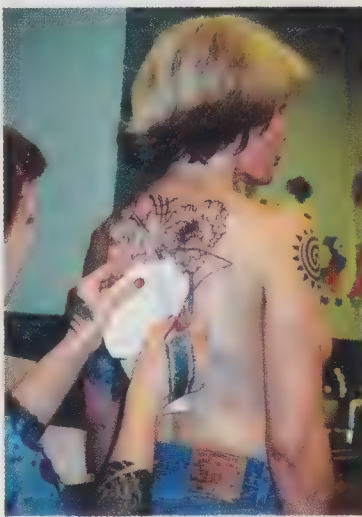
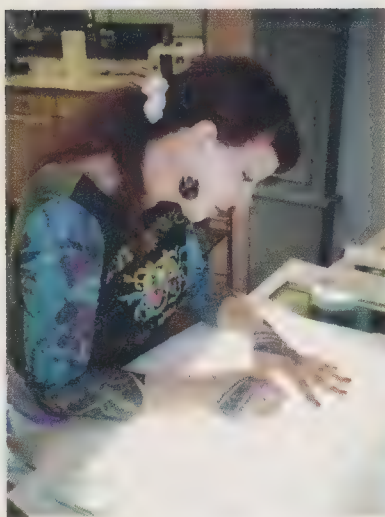
When we first arrived, there were two other, young artists working at the shop. Melissa Thompson was inking an angel on her client's arm. The other, a young man, was working on sketches. Both had been with Vyvyn for a short while. The personnel keeps changing in her shop. It's usually an attitude problem. This day was no exception.

Vyvyn's shop at Pike Street Market is classic. A comfortable big room with high ceilings and plenty of space to move around. There are three stations and the young man worked at the far wall, on the other side of Melissa. At the century-old market, there's a communal lavatory



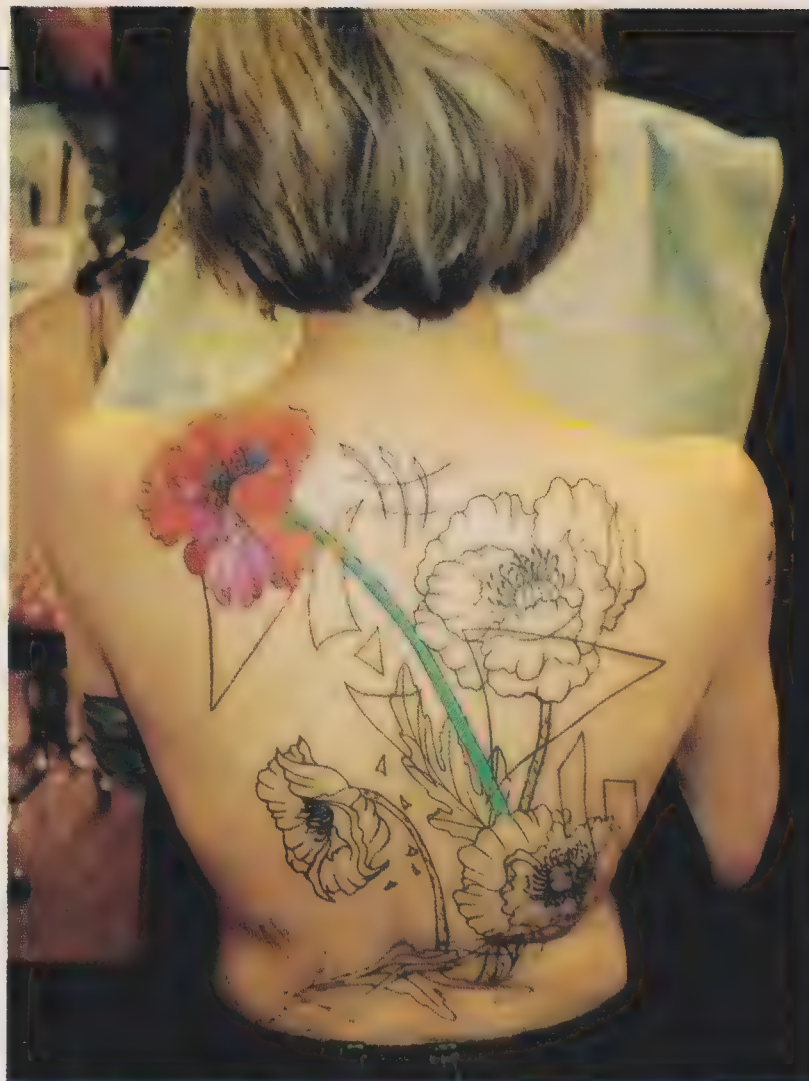
Vyvyn and Mary at Madame Lazonga's.

Vyvyn working out the design on tracing paper (left), transferring the drawing onto Mary's back (middle), and inking in the black outlines (right).





A close-up of one of the poppies (above), with a view of the full backpiece (right).



for the shop owners and, when the kid left for the day he took the key with him. In other words, all of us, including Vyvyn, were locked out. Vyvyn telephoned, left a couple of messages and never heard back.

In the morning, the kid walks in and Vyvyn tells him, "Hey, this is the umpteenth time you've taken the keys. From now on I'm going to charge you five bucks to help you remember."

With that, the kid says, "What was I supposed to do?"

"Remember to leave the key," said Vyvyn.

"So, why don't you have a couple extra keys made, so this won't happen again?" No apology, no nothin'.

Now, I usually don't wade in on other people's business, but this time I asked Mary, "Should I step in?" She nodded yes from the table and I crossed the room in three long strides. I backed the guy up against the counter.

"You rude little prick," I told him. "You're exactly what's wrong with tattooing today. No respect. This woman's been tattooing for 35 years and you should kiss her feet for letting you work here!" Plus a few other choice phrases. You get the picture. And just when the kid was catching his breath, I let him have it for his disrespect for the clients in the shop. Vyvyn had put up a screen up for privacy. Because it was a full backpiece, Mary had her top off while getting tattooed. But the kid didn't pay any attention. He felt it was his prerogative to walk past the barrier and doodle with his machines right in front of a large wall mirror. He looked up a couple times at the reflection. That didn't sit right with me.

Needless to say, I had the kid packed up and out the door in half a minute.

They all held their breath. Then Vyvyn broke the silence. "No one has ever stood up for me like that before. I've been wanting to do that for weeks."

Here we are again; lack of respect. Why do these legendary artists have to go through such bullshit with these young wannabes who think they're God's gift to tattooing? They have no respect for history or the people who built the business. Without the old guys (and gals) and everyone else who pitched in to break the barriers, lay down the rules and open the door, this kid and all the others like him would be drawing cartoons on paper napkins. Give some people a little talent and they think the world owes them a living.

Whew! But, in spite of it all, the outline is almost complete and one of the poppies is colored in. Like they say, you never forget where you get each tattoo. There's no doubt about it, Mary will never forget the beautiful orange poppies she got on this particular trip to Seattle.



the first time I tattooed on the privates was this nice lady who came in to have I BELONG TO JACK G. SMITH tattooed right above her vagina. Never having done this before, I was nervous as a cat in a room full of rocking chairs. But, it turned out okay and she was happy with it. I had only been tattooing for a few weeks at that time.

Sailor Ted had talked about tattooing penises, the right or wrong way to do it. He said that you had to use a board and press it flat. This was something he discussed off and on for a few years, but no one ever came in to take him up on it. Well, a lady came in. I was working alone that day. She asks if I would put a tattoo on a cock. I said, "Sure, why not?" She asks, "How much?" I tell her, "Fifty bucks," a lot of money back in 1965. She asks, do I take a check? I said, "No, cash only." So, she asks directions to the nearest bank. I thought, *I'll never see her again.* Thirty minutes later, she's back with a guy in tow who looks like Casper Milquetoast. She says, "Put Irene on the head of it." "Okay," I says and put up the curtain. I try to use a small board and press it flat. Well, that didn't work out too good. So I just grabbed that sucker, stretched it out and started on the name. When I did the "I" for Irene, he let out a howl like I was branding him. Then she says from the other side

of the curtain, "I hope it hurts like hell, you son of a bitch." I guess he'll keep it in his Jockeys from now on.

Then we had "Happy Jack." He was a Korean War vet. He lived on the canals in Venice Beach and ran a crash pad for young runaway girls. He had a buddy who was from England. Once or twice a month, Jack would show up at the shop with two or three girls in tow. Once, he was crossing the street with two girls, and halfway across he lifted one girl's shirt—no bra! It almost caused a five-car crack up.

The one girl wanted an eyeball between her ass cheeks, near the top. So Jack sat down and she laid across his lap stark naked. While I was working, he was working on her, which made staying still pretty hard to do. After I tattooed the girls, Jack would say, "Now it's time to pay, so take him in the back and have a good time." I haven't seen Jack in about 20 years, but wherever he is, I hope he is well.

Another time, I tattooed this guy named Ralph. He was a biker from the Valley. After the tattoo, we hit it off pretty good, so he invited me out to his favorite bar. I go out there and meet his ol' lady and all his buds, and had a night of drinking beer and such. After a couple of hours in the bar, I was feeling no pain so I invited anyone in the crowd to show up at the shop on Sunday and I would tattoo them for free! I spent about 12 hours putting on freebies!

—Tennessee Dave James
tenn.davejames@earthlink.net

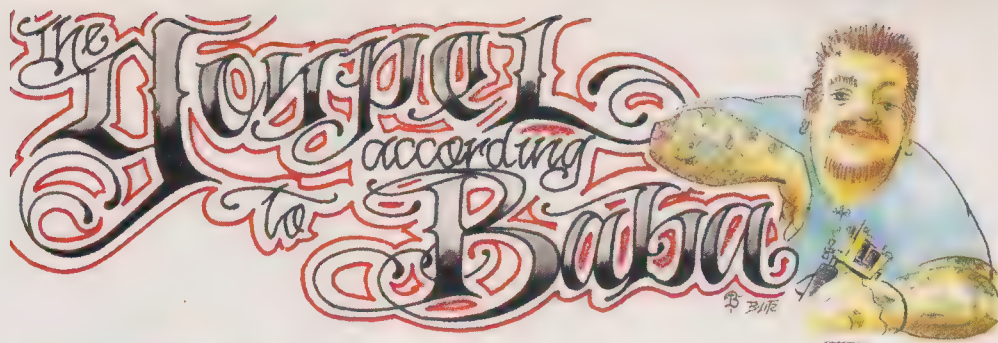


PRIVATE PARTS



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THANKS, HENRY!



ARTWORK BY BABA AND B. LITZ.

FREEDOM AND OPPORTUNITY

I WAS TALKING THE OTHER DAY TO A NEW YORK CITY COP about 9/11. I told him how, on 9/10, my brother Odie and I were sitting on a runway at the Newark Airport. We would always say hi and bye to the NYC skyline from the air. Little did we know that night we would be saying bye to the Trade Center forever. Next morning, my wife woke me up and told me what happened. I had just been there eight hours ago. I got up, saw the second tower fall live and was in shock. I then called Jack Rudy, who was also in NYC with us for the Beatniks Hot Rod Tattoo Convention. He was home safe and just as in shock as I was. Right then and there I realized something: we as Americans take many things for granted and before we know it, they can be taken away from us.

As tattooists, we are lucky to have a career that can take us anywhere in the world. We should take advantage of that. After 9/11, Odie and I vowed not to miss out on anything that this country has to offer. Following 9/11, we went to the Crazy Eddie Tattoo Convention in Philadelphia where Odie and I and Ken from Liquid Skin went to go see the Liberty Bell and Independence Hall. We waited in line, went through more security than an airport and took some pictures. It was pretty cool. We also went to see the Rocky Balboa statue and the Doctor J.

statue, then ate a cheesesteak. In Texas, I went with Pops Pantaloni and saw the governor's mansion and ate at Busho's Steakhouse in Austin. In Seattle, Aaron, Melissa and Leah Bell took me to Pike Street Market and then, to eat at the top of the Space Needle. In fact, that day the Blue Angels were doing all sorts of demonstrations in the air right outside the window. In San Francisco, Dave from Mom's Body Shop took me everywhere: to the Wharf, the Golden Gate Bridge, Pac Bell Park, Chinatown and the Mission District to eat at Original Joe's, the house of prime rib.

I think that one of the best things about the National Tattoo Association Convention is that it is held in a different major city every year. When it was in St. Louis, we were at the Adams Mark Hotel directly across the street from the Arches. About six blocks

away was Busch Stadium. Another cool attraction was the blues clubs and the floating riverboat casino. In Reno at the 25th Anniversary Convention, it was held at the Hilton and it was awesome. Some of the members went to Lake Tahoe, and everyone

gambled. This year, it is being held in Miami Beach and Ken Cameron has organized a fishing trip. When the convention is over, there is a cruise. This is our world. Let's enjoy it!

Another angle of mine is baseball. I love baseball. I go on the Internet and check out if the teams are going to be in town at convention time. When I went back to NYC, Odie went to see his love, the Rangers, playing hockey at Madison Square Garden, while Rob Brahmer and I went to see the Yankees at the house that Ruth built. We took the train uptown to the Bronx, got off at Yankee Stadium and entered a neighborhood that was very surreal. I can only compare it to Main Street at Disneyland. Everything was Yankees. The homes, shops, bars, cars, bus stops, babies—everything was Yankees. Then you go inside the stadium. This was one of my favorite experiences on the road.

So whatever the reason, don't take anything for granted. There's more to life than sitting around your hotel room. Get out the door, pull out your guidebook and visit all the unforgettable landmarks that make each town (and each tattoo event) special and unique!

And that, my friends, is the Gospel According to Baba.

e-mail Baba at baba@vintagetattooartparlor.com



Eye of the Tiger.

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the mermaid, a classic tattoo icon, was the image that 20 artists were invited to depict for the first in a series of thematic art show and sale events presented by Tim and Teri Thomas of Thomas Expressions. The 20 beauties of the deep were gathered appropriately on the sugar-white sands of the Gulf World Marine Park in Panama City, Florida. With the success of this exhibition, it is destined to become an annual event. Each 2x3-foot panel is a uniquely individual expression executed in a variety of mediums, an inspirational

THOMAS EXPRESSIONS
PRESENTS



THEMATIC ART
SHOW & SALE EVENT

collection of images for tattooists, aficionados and art collectors alike. An online gallery exhibition and sale of the original art and signed, digitally produced archival originals in a variety of sizes can be viewed at www.thomasexpressions.com. My contribution, entitled "Mermaid and Child" is an homage to Sailor Jerry Collins. Signed, full-color limited edition postcards are available for \$3.00 (plus shipping and handling) from Circlearts@aol.com.

Merfolk, mermaids, sirens, sea serpents, tritons, and sea dragons have resided in people's imaginations for all time the world over. Fairy tales, folklore, legends and artistic fantasy renderings offer help in unraveling the mystery. The story of these creatures has been

mentioned in the mythology of almost every culture. Similarly, Chagall, Botticelli, Michelangelo, Fouquet, Caravaggio, Raphael and many more have immortalized the image of Madonna and



Mermaid artwork.

designs that became permanent marks on skin have endured through sailors, soldiers and service men and women worldwide. Western culture is devoid of rites of passage and, con-

COOL MERMAID SHOW

BY MATTY JANKOWSKI

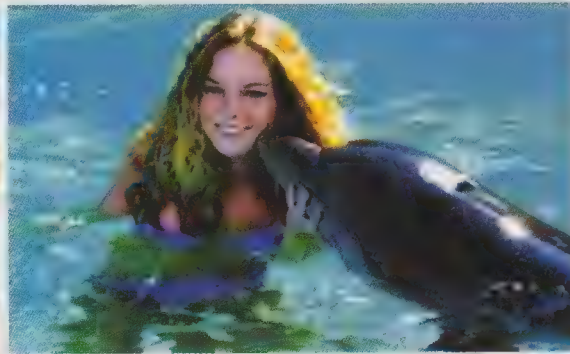
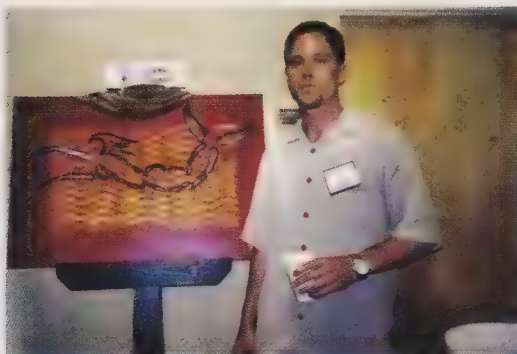
Child; not the "Like a Virgin," torpedo-bra pop icon Madonna, but the Adorazione Di Gesù Bambino (the Virgin Mary and Baby Jesus). The image is everywhere, from exquisite figurines to clothing, calendars, clocks and coffee mugs. With that as an inspiration, the artistic excellence of Byzantine icons was melded with the American folk art of tattooing in an homage to tattooist Norman Keith "Sailor Jerry" Collins (1911-1973).

Twentieth-century icons of Americana have a significant place in tattoo history and none greater than in the images of Sailor Jerry Collins. His work was often imitated from Hamburg to Hong Kong, New Zealand to New York. These full-color

sciously or unconsciously, tattoos are worn for protection, empowerment, commemoration, memorial or identification with a specific group or belief. It can be about fear and transformation, decoration or just plain fun. Both traditional designs and rituals of the sea were evident in Jerry's quest to push the limits, creating exotic elaborate tattoos in his recognizable style.

Go and check out the show.

*Indelibly,
Matty Jankowski*



James Pigneri, artist and owner of Uncle Ernie's Bayside Grill (left), Gulf World Marine Park (middle), and a woman swimming with a dolphin (right).





Nathalie with tattoos by Marc Levesque, Quebec (left). Beau's back by Mark Jeffery.

THE MAD HATTER'S TEA PARTY

WORDS AND PHOTOS BY MAURY ENGLANDER



Gilbert's Chowder House.

Perhaps there's an eatery that turns out a better bowl of clam chowder than Gilbert's Chowder House on the Portland, Maine waterfront. And it's even possible there's a better accompaniment than a mug of Geary's Hampshire Ale, one of Portland's local brews—dark amber and heady. But it is an indisputable fact, there is only one place in the world you can savor the two together! Which is how we came to be wrapping ourselves around these culinary delights at Gilbert's on a beautiful New England afternoon. Portland, we were told, has a near-record percentage of eating and drinking establishments for its population size. We won't argue that. Suffice it to say, it's just another reason we look forward to the annual trek to the Mad Hatter's Tea Party.

Hunger pangs temporarily dealt with, we take off and, as usual, get lost on the

way to the Merry Manor Inn. This always amuses the locals since, basically, there's only one highway and all ya gotta do is remember to get off at exit number 3. Anyway, by the time we arrive on Friday, things are pretty well set up. I usually cover tattoo conventions shooting my photos on the floor, but this time I have packed

along a couple of cases of equipment and spend my first hour putting together a studio in one of the conference rooms.

Out on the ballroom floor, I spot my first subject of the weekend, lovely Meggan. And her sleeve. Then she shows me the dragon on her chest! We step outside and I shoot a few more frames in the snow, catching the last of the daylight. A fine beginning and a good omen for things to come.

Lady J., also known as Wife o' Mine, meanwhile, is considering a floral piece around her waist. She opts instead for





Meggan's tattoos by Matt Figuredo and Kenny Tetrault (left). Shannon's back by D.J. Patrick (right).



having it done in henna, just to see how I like it. Sensible lady. I married well.

A number of people come by to show me their work. For some reason, this year, most folks are pretty covered up, more long sleeves than tank tops, so it's a pleasant surprise when someone rolls back a sleeve or lifts a jacket to display their artwork. There is no lack of subjects this weekend.

I stop to chat with perennial attendee Ronnie Diagle. With over 50 years of tattooing experience, he always has a story or three to share, even while he's working. This year, he shows me a new rotary machine he designed and markets.

Also working are April Sykes, Tom Dube, Trevor Marshall, Ann Keith, Mark Herlehy, Joel Mejias, Jason Maybruck, Trevor McInnis, Tammy Massaro, Bald Bill, Deana Lippens, Marc Levesque, Dan Carroll, Tom Ball, Ian Barfoot, Shahn Anderson, Tex Ouderkirk, Jim Hodgson, Kelly Edwards, Paul Massaro, Mike and Tara Fenn, Butch Martofel, Steve Gillespie, Russ Donley, Vickie Ernst, Adam Kaplan, Maria Mercuri and Rod Carson.

Anyway, the evening passes quickly enough, and I manage to pack up and find my way back to our motel without getting lost.

Saturday morning starts with a great breakfast. Back home, breakfast is usually a cup of green tea.



THE MAD HATTER'S TEA PARTY

Here, breakfast borders on a religious ritual with huge portions heavy on cholesterol, nitrates and homemade bread. Subscribing to the travelers' maxim that *dietary restrictions do not apply when you are more than 50 miles from home*, we chow down with the locals.



After breakfast comes another adventure. We head north to Freeport. Home of L.L. Bean and dozens of factory outlet shops, Freeport is clearly designed to separate a visitor from his money, but it is done with such style that ya gotta love it! While Lady J. goes off in search of bargains, I stop at Bean's to replace a travel bag I lost on a bus in Guatemala last year. I also get to play with all the camping and fishing gear. Real guy's stuff! I've lost track of Lady J., so I head down the street to another personal favorite, the Freeport Knife Shop (www.freeportknife.com). For those of you who appreciate fine cutting instruments—okay, to those of you who are, like me, knife nuts—this shop is a treasure. If Nick Rossi is around, ask him to show you some of his fine handmade blades. They are a bit pricey, but a joy to handle. This trip, I settled for a fine little \$3.99 German pocket knife. Maybe next year, Nick.

It is still early, so with Lady J.'s new spring wardrobe in the trunk, we head up to the town of Bath to visit my buddy, sculptor Bryce Muir. Bryce started making wooden toys that he sold on street corners and local fairs. They, eventually, evolved into whimsical works of art that are just plain fun to be around (www.brycemuir.com). This year, he even opened his own gallery. And being a local artist of some prominence, he was drafted as a judge of one of the tattoo contests.

Anyway, after coffee and catching up, it is back to the Mad Hatter's. We arrive in time for the Tea Party. Yes,



Musicians serenading the dinner guests.



Miss Vicki...slicing her special cake.

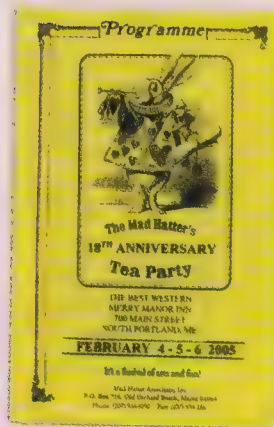
there is an actual tea party, a high tea, complete with live chamber music and enough food to make dinner a distant thought. This year, there is also a cake for Miss Vicki to celebrate her 20 years of tattooing.

Back on the floor, I spot Sarah looking truly angelic with a pair of wings by Mike Gibson. And Shahn Anderson is just finishing an epic session to complete a backpiece. Tom Murphy lifts his sweater to reveal a spectacular Indian goddess backpiece by Cory Krueger—and so it goes for the rest of the evening.



Music by Bonnie Edwards and The Practical Cats, and Blues Chanteuse Jo Baker.

In the lounge upstairs, live music plays throughout the evening: Bonnie Edwards and the Practical Cats plus blues by Jo Baker. It's a cozy enough place, drinks aren't too expensive. In fact, I suspect some people spend the entire weekend there. We hang out for a bit before packing it in for another evening.





Trevor with tattoos by Shane Wallin (left). Beau's back and sleeve by Mark Jeffery.

Sunday morning, a few artists are wandering into the ballroom to begin setting up. The show hasn't opened for the day, which is how I have managed to get organizer Lou Robbins to sit still long enough to answer a few questions. Since Lou is now a lad of 82 summers, I asked him to tell me a bit about himself and the show.

"Like a lot of guys," he says, "I got my first tattoo when I was in the service. I remember thinking right then, *This is something I'm going learn to do*. Unfortunately I got involved in another business for quite a few years. Some time later, when I was in my late 40s,

I got a chance to work with Ronnie Diagle over in Providence, Rhode Island. I decided that, as long as I could make enough money to eat and pay the rent for a place to sleep, I didn't really care—I was going to learn tattooing. I did and tattooing turned out to be a really great life for me. It has given me a satisfying career and more importantly, I have friends all over the world."

And just how did the Mad Hatter's Tea Party get started? "Well," says Lou, "winters are kind of a slow time for tattoo shops here in New England. In fact, down here in southern Maine, there wasn't much of anything going on. I had just opened my shop named, oddly enough, The Mad Hatter's, out at Old Orchard Beach, which is just south of Portland. That is a summer resort area, so you can imagine how quiet it was in the middle of winter. Anyway, a lady who was working for me named Paula Mills is the one who actually came up with the idea. She suggested that, instead of just sitting around waiting for customers, we should put together a little show.

"Well, we rented a place, put the word out and got some artists to sign up. Julie Moon was there and Ian Barfoot came over from England. Bob Montanga, Paul Massaro and Sailor Moses were there too. I can't remember all of them, but



Venerable and perennial artist Ronnie Diagle at work.



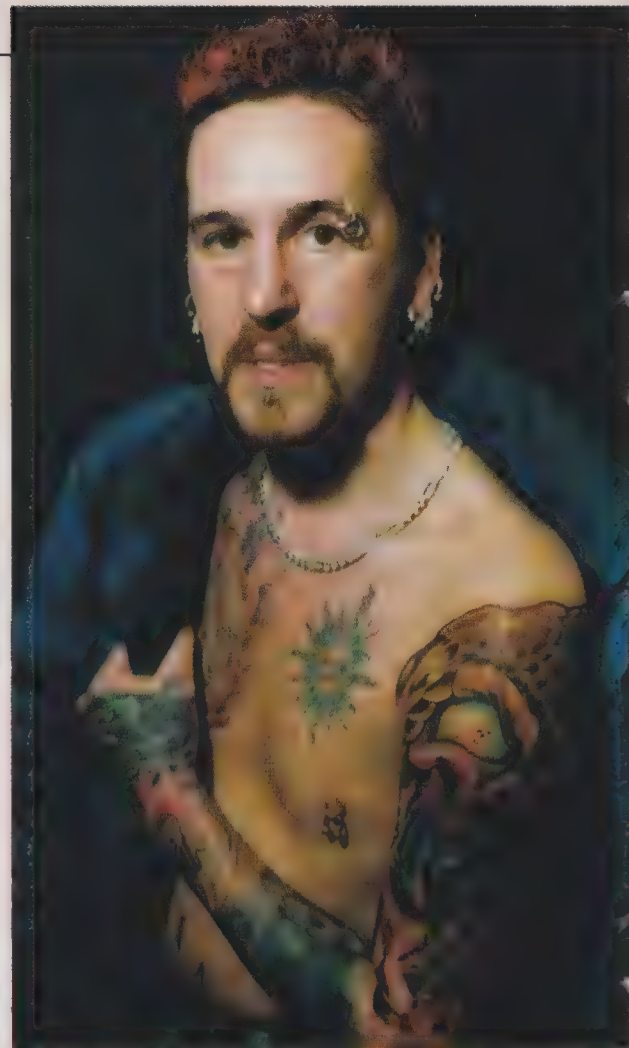
THE MAD HATTER'S TEA PARTY



A pair of the tattoo worlds icons: "Painless Jeff" and event organizer Lou Robbins.

there were maybe a dozen or 15 artists all told and a few hundred people attended. After that, it just sort of took off.

"We have a lot of the same people coming back year after year. Some will book time with a favorite artist a year in advance. I've gotten to see young people grow up and come back with their children. Somewhere along the line, we added face painting and balloon artists for the



Martin's newly done arm by Marc Levesque.

TATTOON

BY BRUCE LITZ



HATTER TAKE A...
E AND FRE... THE... F...

kids. Here we are, 18 years later, and the Mad Hatter's Tea Party has developed a life of its own!"

And that life has become a big part of Lou's family. Or maybe it's Lou's family that's become a big part of the Mad Hatter's. As Eric Veilleux explained, "Lou is my mother's first husband; he's not my father. He calls me his stepson even though he's not really my stepfather. My wife and my mother are both here. My sister Cindy, who is Lou's daughter and my brother David are also working here this weekend. My brother Bob didn't make it this year, but he's usually here. Oh, and my daughter Erica is working along with her friend Danielle. If you write all of this," he added, "I'll probably get into trouble for forgetting a few other of the relatives!"

As I said, it's a family affair.

On that note, we pack it in and head south. It's been more good times and friendly folks to remember—and a case of Geary's Hampshire Ale in the trunk for ballast. Until next year!

Note: The next Mad Hatter's Tea Party will be February 10, 11 and 12, 2006 at the Merry Manor Inn, 700 Main Street, South Portland, Maine. For information, write to Mad Hatter's Associates, Box 76, Old Orchard Beach, Maine 04064, (207) 774-6151.

CHERRY BLOSSOMS

More often than not, when cherry blossoms appear in tattoo artwork, they do not appear alone. That seems a shame, for two reasons: their appearance and their meaning. The delicate and subtle beauty of these small blossoms is easily overwhelmed by the large and ornate Japanese sleeves, backpieces and body-suits in which they typically float as backdrop elements. Even so, the centuries-old Japanese tattoo tradition from which they spring and where they are still firmly rooted, has essentially formalized their use in that way. But while their ability to stand alone as design elements may have been circumscribed by custom, their powerful symbolism has taken on a life of its own. As Motoori Norinaga, noted Japanese scholar of the 18th century, wrote in a poem, "If I were asked to define the spirit of Japan, I would call it the blossom of the mountain cherry, scattering its scent in the morning sun." For the Japanese, the beautiful period of its flowering and then the all too soon fading and subsequent scattering of petals on the wind, symbolizes life itself—but not life in some abstract and distant sense. The fragility of the cherry blossom is the fragility of human existence; its brief period of life, like our own; its implacable movement toward death, indifferent to the good things of this world, is the ideal death for a samurai warrior; and finally, its individual and perfect beauty is also ours. Poignant for some but hopeful for others, the symbol-



ism of this staple in tattoo artwork seems almost more than a single flower could bear. However, like powerful tattoo symbols everywhere, it seems to shoulder the burden naturally.

DAGGER THROUGH A ROSE

This classic piece of old-school tattoo design is not a tattoo symbol that you'll find in any dictionary, encyclopedia or book. That's



because it's really two symbols, each with its own unique meaning. The dagger became a constant companion that was favored over the sword because it was easier to conceal and draw. It nat-

WHAT TATTOOS MEAN

BY TERISA GREEN, PH.D.
ILLUSTRATED BY GREG JAMES

urally became the weapon of choice for assassins, and eventually came to represent treachery. It remains one of the most threatening of weapons for the sole reason that in order to use it effectively, the attacker must be fairly close to the victim—close physically, to be certain, but perhaps also close emotionally. Hence, it carries a unique sense of betrayal that is not inherent in other weapon symbols. Conversely, the rose is representative of ideal beauty and also love and, like the lotus in Asia, it has become the preeminent floral symbol of the West. Its generous petals, often deep coloring and pleasing scent combine to make it a favorite not only in ink but also in gardens everywhere. Blossoming roses represent a state of flourishing and a sort of joyful hope. What, then, are we to make of the dagger piercing the rose? Perhaps it is a harsh reality, the betrayal of love. Or perhaps, it's the classic union of opposites: hard steel with soft petal, danger and also beauty. Then again, it could just as easily be an example of Americana tattooing that capitalizes on the combination of two already popular tattoos, giving customers yet another choice.

Tattoo artist Greg James can be contacted at www.sunset-striptattoo.com and author Terisa Green at www.tattoosymbol.com. Their book, *The Tattoo Encyclopedia: A Guide to Choosing Your Tattoo*, is available at local bookstores and on-line book retailers.

noah Baxter, born in Canoga Park, California, is the youngest member of the tattooing Baxter family and was born with the artistic genes to make him a natural artist. "My older brother, Riley, and I used to draw comic books together," recalls Noah. "In school I was always doodling and drawing on my desk." During classes, Noah kept the art low key and remembered doing drawings of robots and tanks in elementary school. When he hit 15, this enterprising young artist took art at Valley College and then studied at the University of Nevada Las Vegas. When the young Mr. Baxter turned 18, he got his first tattoo at Jill Jordan's Red Devil Tattoo by his other brother, Jesse Tuesday. And when Noah was



Noah at his station.



Tiger with dragon tattoo by Noah.

BIG 10 QUESTIONS WITH NOAH BAXTER

BY C.G. MORRIS

around 19, he started hanging out at Body Electric Tattoo with his brothers and getting tattooed. "At that point, it didn't occur to me that tattooing was something I wanted to do for a living," says Noah.

Noah was working at a professional photo lab in Hollywood when he had a kind of artistic epiphany. "I was drawing on the backs of the throwaway photos and my boss told me that I didn't get paid to draw. It got me thinking, *Maybe I should get paid to draw, because that's what I like doing.*" So Noah went to tattoo shops, looking for an apprenticeship. "I asked Jesse if he could help me get into tattooing. He said no, because it was a difficult job and he tried to dissuade me." His brother's discouraging words had little effect. Noah was bitten by the tattooing bug and, as fate would have it, at a party at Tabu Tattoo in West Los Angeles, Riley approached him and asked why Noah hadn't asked him? The tattoo apprenticeship began the next day. About halfway through the apprenticeship, Noah took a break from Tabu to save money for equipment. During that break, Noah got a call from Jesse's boss in San Francisco. He offered Noah an apprenticeship at 222 Tattoo, a renowned Bay Area shop. "I said yes. It seemed like the best opportunity at the time," says Noah. About a year later, Noah had a falling out and came back to Southern California. His hard work paid off, however, as Diamond Dave Rothberg of Body and Soul in Sherman Oaks offered him a starting position in 2000 and he's been there ever since. Oh, yeah, Noah's also been the head of SKIN & INK advertising since November of 1998. As for dreams for the future, Noah says, "When my kids are older, I'd like to travel a bit and eventually have my own shop. But that's way down the road."

Noah Baxter
Body and Soul Tattoo
14522 1/2 Ventura Blvd
Sherman Oaks, California
91401
(818) 784-7528
www.bodyandsoultattoo.com

1. **What is your best quality?** *My sense of humor.*
2. **What is your worst quality?** *My temper.*
3. **What in the world would you change if you could?** *The U.S. government.*
4. **What talent haven't you developed yet?** *Being a snappy dresser.*
5. **Who do you most admire?** *My brother Jesse for his relentless pursuit of a higher level and Jeff Rasser for keeping it real.*
6. **What's your favorite TV show and or film?** *I have so many. Right now I'm really into Futurama. My top favorite films are Clockwork Orange, Bladerunner, The Shining, Pulp Fiction, Mad Max and the Monty Python films.*
7. **What would you do for a living if not in tattoo?** *Tattooing is all I'd really want to do. If I had to, I'd be a sign painter.*
8. **If you could change your name, what would it be?** *I'd change it to Jive Miguel. It's from a Steely Dan song.*
9. **Describe yourself in one sentence.** *A gray sheep in a black sheep family.*
10. **What advice would you give to someone starting out?** *Don't. There's more than enough people tattooing and, if it's something you don't plan on doing the rest of your life, don't bother.*

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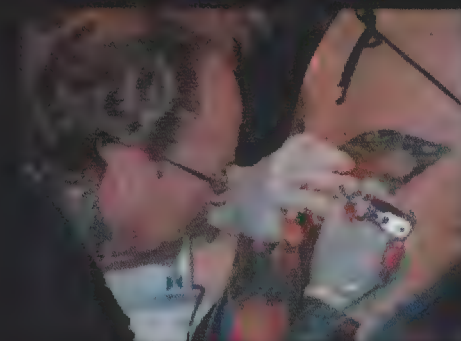
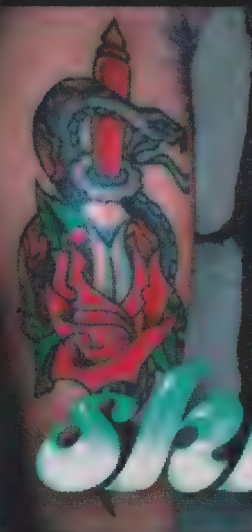
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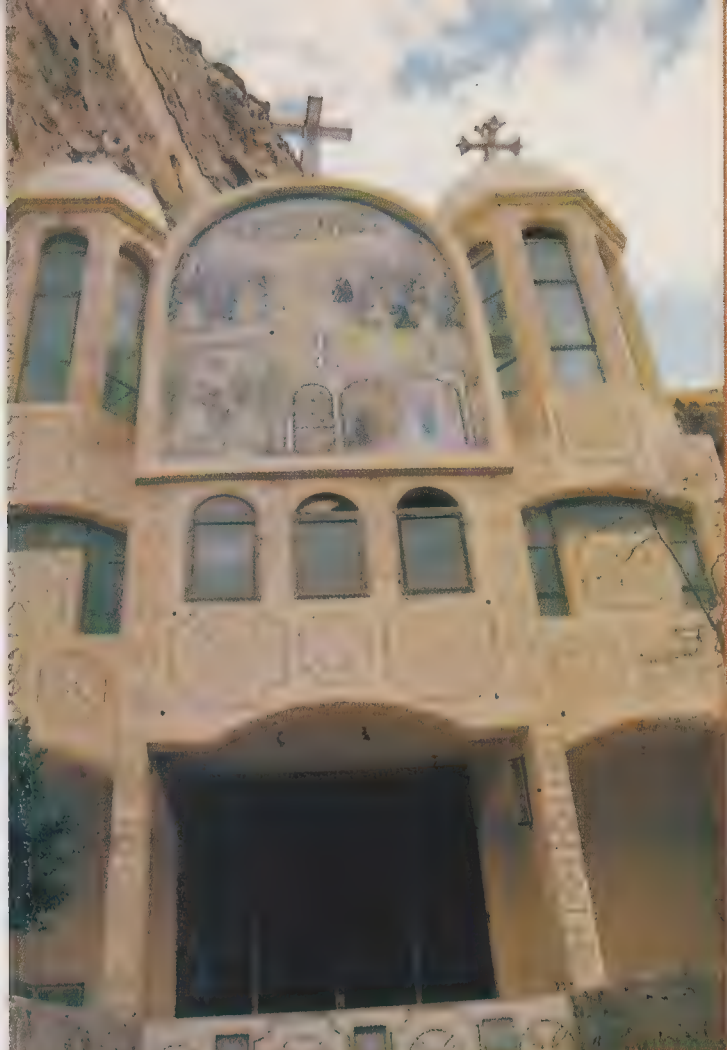


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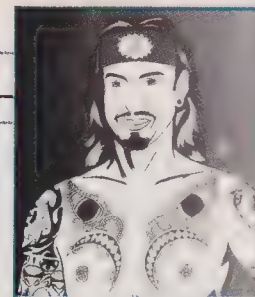
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View of the Holy Sepulchre in Jerusalem, Israel





Cairo has always held me captive. A metropolis as large and chaotic can hardly be governed and administered at all. Pollution caused by millions of cars and unchecked industrial growth as well as the limited water supply (hardly sufficient for the almost 20 million people living there) are the main problems. The amount of garbage produced comes in a close third. Traditionally, the dire task of garbage removal in Cairo has been in the hands of the Copts, the Christian people of Egypt. In 1969, all trash collectors of the capital were banished to the mountain of Mokattam, a barren sandstone hill in the northeast of the city, where nowadays about 30,000 of them still collect and sort most of the garbage of Cairo. Mokattam is a thriving community

myself. In their midst, a three-year-old girl is smiling shyly at us. Her parents are explaining that her day has come to receive the sign of the cross to bear witness to the Christian faith forever. Girgis, in turn, shows them his equipment. As a trained engineer, he builds all his machines by himself, some more gentle ones for the babies with a rotary motor, the heavy-duty wooden frame ones for the lads who receive the bigger pieces. His family has been in the tattooing "business" for generations now, and he was trained by his father to draw the designs of saints, crosses and the Holy Family. But Girgis realized changes had to be made to adapt the ancient tradition to the requirements of modern times. The danger of infection from diseases like hepatitis has not eluded the awareness

LETTER FROM EGYPT

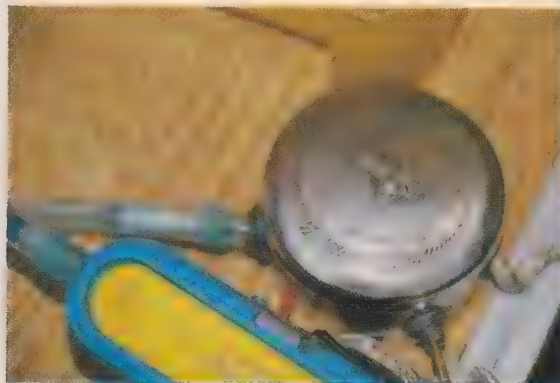
that, at first glance, seems to drown in trash, but in reality is one huge recycling facility of astounding liveliness and, in some places, even prosperity.

A legend of Cairo's Coptics says that, around 1000 AD, during the time of the founding of the city Samaan, a sainted tanner (another profession dominated by Copts) performed a miracle to move the mountain of Mokattam. During the 1970s, in his honor, an enormous cave church was built into the walls of Mokattam facing the city, the monastery of St. Samaan, now one of the holiest places of the Coptic church. It is here that I met engineer Girgis Gabriel Girgis, probably the most modern traditional tattooist in all of Egypt. Every day for the last 17 years, the 32-year-old with a degree in electrical engineering has been sitting in a small wooden booth in front of the grand church of St. Samaan, patiently waiting for his clients to pass by. Actually, they usually are brought to him.

A Coptic family, grandmother and all, dressed in their Sunday best, is gaily approaching Girgis and

of an educated man like Girgis, especially when servicing dozens of clients a day. Consequently, he invented a system of disposable needles and tips to get rid of the gravest of dangers of his trade. He even uses new ink caps for each customer!

I don't have the impression the girl's parents are very impressed by his explanations, but Girgis has a clean conscience and a profound feeling about doing what he sees as his contribution for his faith and church. A percentage of the five Egyptian pounds (less than a dollar) he charges for a cross, goes to the coffers of St. Samaan, and though he could surely make more money as an engineer for a foreign company, he loves what he's doing and that's the most important thing. Meanwhile, the little girl's smile has become a little less confident. Girgis throws the switch of his machine for a test run. That's it! The girl is gone. She wiggled her way out of her mom's arms and bailed! The whole churchyard is going up in laughter as dad tries to retrieve his loved one for



Tattoo machine made by engineer Girgis Gabriel Girgis.



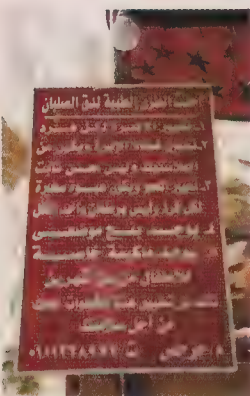
A baby girl with a new Christian cross.



Hip IT student Michael from Cairo.



A kid is taken into the Coptic community.



Tattooing hygiene rules in Arabic, propped outside of Girgis' shop.

treatment with the needle. Obviously, today is not the day for her, she has decided. The family doesn't want to force her—at least not physically and in front of strangers. The desolate little one is comforted with a sweet and taken around the cave for a visit to the church and a prayer.

We have been drinking tea all afternoon, chatting about tattooing. My guide Risq, a deeply religious local teacher, insists on helping with my research (for free, I might add). Girgis is packing up to move his gear to the main cathedral in town where Shenuda III, the revered pope of the Coptic church, is scheduled to preach, as he does every Wednesday night. It is here that I meet Michael, a hip youngster in Western clothes, who has gel in his cool haircut and is aspiring to work for a big American company. He is a computer science student and tonight he is getting another cross tattooed. He had got one when he was kid, but his is on the wrist and he wants one on the back of his hand, so it can be seen by everybody all the time.

No problem for Girgis. He can finish a simple cross in less than ten seconds (no kidding, I took the time with a stopwatch!). Well, I guess that happens when you do the same design tens of thousands of times. Michael is his last customer tonight. It is almost ten p.m. and Girgis is cold. I watch him take

down his stall, pack his ancient design stamps into his modern briefcase and lock up his machines in the church building. I am truly sad to part ways with him. We have become friends today. But I do bear a tiny cross on my wrist, reminding me of one of the best days I've ever had in Egypt. We hug each other goodbye and leave in different taxis. Tomorrow morning at seven, Girgis will be sitting in front of St. Samaan again, waiting for pilgrims to receive the sign of the cross.

By the way, you can help Girgis with updating his tattooing: He would appreciate some tattoo colors, needles, gloves and disinfectants, which are hard or impossible to come by in Egypt. If you want to help, send them to:

Girgis Gabriel Girgis
12, El Saragani Street
El Khanka, Kalyobia (Cairo), Egypt

Or better: Swing by, bring it to him and get a tattoo in exchange!

Wherever I lay my head is home!

—Travelin' Mick
travelingmic@yahoo.de



It tickles!



No, it doesn't!



Travelin' Mick getting a "Coptic Cross."



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SYMBOLS

Dear Matty:

I got interested in tattooing a few years ago after my girlfriend and I got tattooed. I am putting in some time at a shop to learn the ropes. People come in from time to time, dead set on getting a tattoo with no clue what they want. I have always been drawn to designs that say more than just the way they look. I want to know more about what they symbolize. The shop where I am working has a pretty good collection of books on different topics besides tattoo designs. They are pretty basic assortments of animals, flowers and the usual cartoon characters and sports logos. I want to beef up my personal collection of books so that I will have something special to offer people besides flash. How about a shopping list.

—Jimmy D.

We use a wide variety of symbols, signs, signets, pictographs and other visual devices every day; a far cry from what primeval man scratched on bark and stone to communicate with fellow hunters. Their simple symbols developed into a primitive writing system. As the population grew from families to groups, from tribes to nations, so did the need to communicate a wider scope of information. Writing systems that used pictures and hieroglyphs representing single words and expressions were developed to cover these rising needs. As the steadily increasing number of pictures became unmanageable, it gave way to syllable picture writing. The advances in science, art and literature caused syllabic alphabets to change to sound alphabets, giving birth to our contemporary letter alphabets.

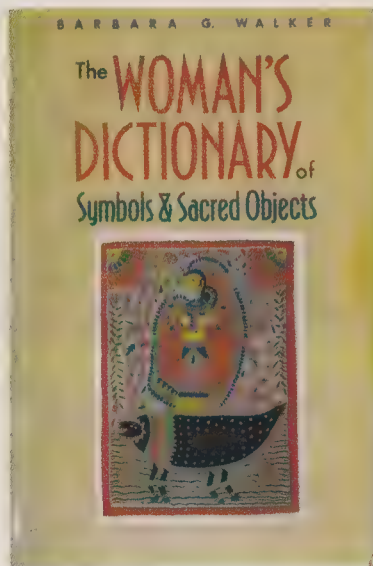
The symbols we use today are an important part of our communication

system. Unlike the hieroglyphs or longhand of obsolete cultures, we use ideograms. An ideogram is a graphic design that represents an idea or series of ideas in a single pictorial image. An excellent example is the cross. The single image represents in our mind the passion of

Christ or even Christianity itself.

Being involved in the process of choosing symbols and creating a graphic design adds a special flavor to the tattoo experience. For some, it is a search for a specific cultural icon that relates to their ethnic heritage or spiritual belief. Others will browse through assorted illustrations and suddenly be drawn to a random image. Then, after discovering its meaning, they draw parallels with their personality or character traits. Utilizing a pictorial shorthand to tell a story by choosing multiple icons assembled in a pattern or band creates the added responsibility of translating their meaning or in some cases telling what meaning others attach to them. Your tattoo becomes an interactive, living art form through visual communication.

On a quest for symbols and their meaning, I stumbled onto *The Woman's Dictionary of Symbols & Sacred Objects*. Don't be fooled by



PENTACLE FLOWER



RINGED PENTACLE



HARPY



HIPPOCAMPUS

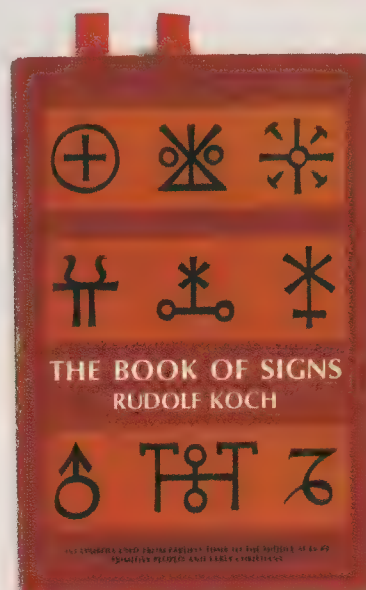


HOBGOBLIN

"Woman" in the title. It is one of the most comprehensive symbol dictionaries and is not just for women. Symbols are arranged by shape or by type of symbol, alphabetically within each section. It covers round and oval motifs, long motifs, four-way motifs, multi-pointed motifs, sacred objects, secular objects, rituals, deities, the supernatural, the zodiac, body parts, nature, animals, birds, insects, flowers, plants, trees, fruit and foodstuffs, minerals, stones and shells and more. All entries are indexed and the book includes an extensive bibliography. Even if the illustration is a crude medieval engraving, the text is rich with facts and folklore. This book is chock full of inspirational line and graphic illustrations from a wide variety of sources.

You can easily build a comprehensive library on symbols that will break the bank. The scope of titles under the categories of art, craft, design, religion and individual ethnology will quickly fill your shopping cart and, in the process, direct you to even more titles and related subject matter. To save time and money, an affordable place to shop is Dover Publications (DoverPublications.com)

where you can search by the usual title, author or ISBN, as well as keywords. The basic book *Symbols* is a great start. It is a remarkable classic by a world expert on the evolution and migration of symbols. It explains in detail what a symbol is, how it served a culture or fell into disuse. Considerable attention is paid to how various symbols have changed in meaning and form during their migration. Quite a bit of info for a whopping \$4.98, and it isn't the only one you will find for under ten bucks. The *Book of Signs*, drawn and explained by celebrated typographer Rudolf Koch, is an unusual collection of primitive and medieval symbols that provides us with one of the most fertile single sources of decorative ideas available today, containing nearly 500 illustrations divided into



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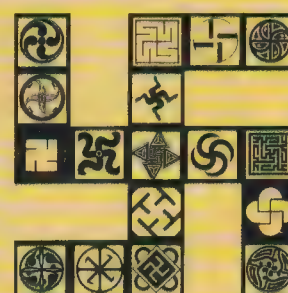
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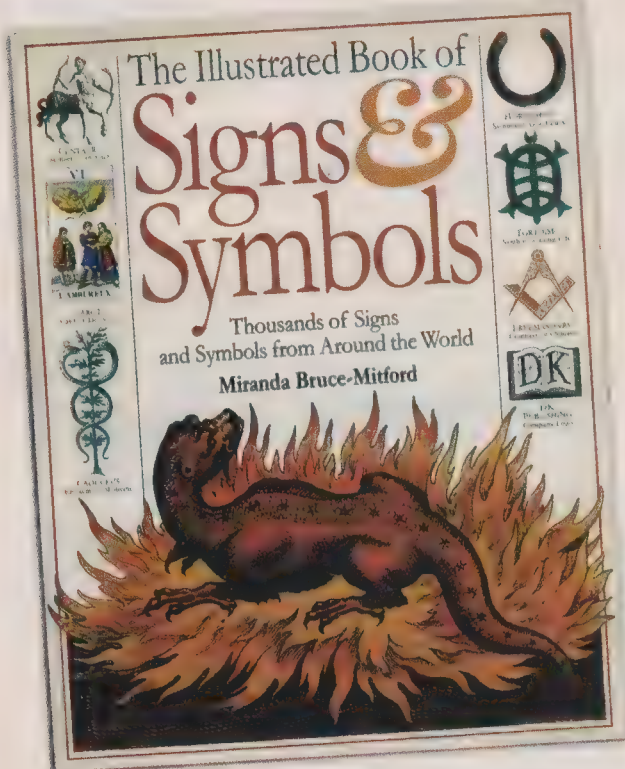
TWO SIGNS USED TO EXORCISE EVIL SPIRITS



EARLY VERSION OF THE ORB



GENTLE SWASTICAS OF THE WORLD



14 categories. It is also a graphic history of the development of written communication and offers a singular insight into the psychology of the primitive mind.

The ultimate one-stop shopping experience online or in person is Unimax Supply (unimaxsupply.com), where you can stock up on tattoo and body piercing supplies and equipment as well as purchase reference books from around the globe. They stock an extensive assortment of Dover books as well as hard to find, out of print and small press publications. From design collections of metal, stone and lace patterns to exotic titles such as *Short Description of Gods, Goddesses and Ritual Objects of Buddhism and Hinduism in Nepal*. Based on the teachings of Buddha, which seeks to give a person peace of mind and to encourage and develop love and compassion toward all living beings, this book is full of really powerful symbolism.

Books will provide you with the tactile satisfaction as you flip through thousands upon thousands of signs, trade symbols and corpo-

rate logos. Once you find an image, you can continue your search on the information superhighway. As a member of local libraries, you can browse the stacks from your laptop and reserve books for pickup. You can get lost for hours at www.symbolism.org, or my favorite, www.symbols.com. There, you can hunt for shapes in a graphic index or alphabetical word index. Even the classic heart tattoo design will take on more meaning: While in Ghana, it symbolizes union, when turned upside down it is the Arabic number five or the Japanese DKB logo, identifying the largest banking corporation in the world.

And let us not forget what

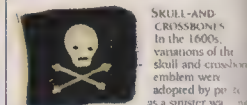
PEOPLE

HUMAN BODY

THE HUMAN BODY is seen by many people as a microcosm of the universe. In some parts of the world buildings are laid out with this symbolism in mind. A Southeast Asian house, for example, has sections that correspond to the human head, body, and feet, the head area being the most sacred. In other parts of the world the body is referred to as the "temple of the soul." Composed metaphorically of the four elements, it can be seen as representing life, and linking gods and humans. Gods, in fact, frequently appear in human form, and the Bible tells us that "God made man in his own image."



SKULL
In this famous scene from Shakespeare's *Hamlet*, the prince holds the skull of Yorick, a former servant. The scene stresses the impermanence of life and the pointless vanity of worldly man, both symbolized by the skull.



SKULL-AND-CROSSBONES
In the 1600s, variations of the skull and crossbones emblem were adopted by pirates as a sinister warning of their evil intentions.

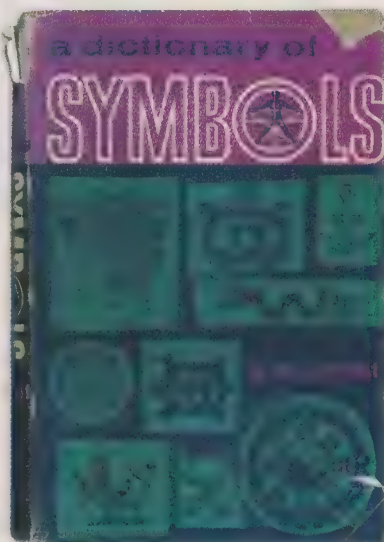
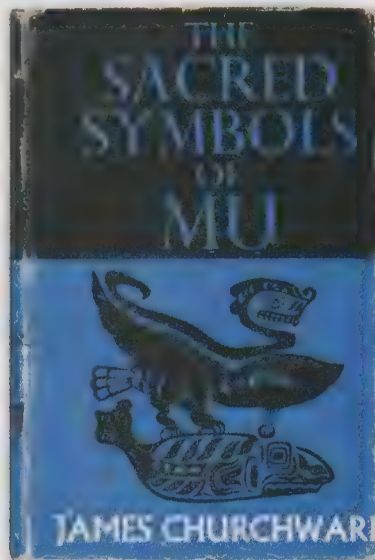
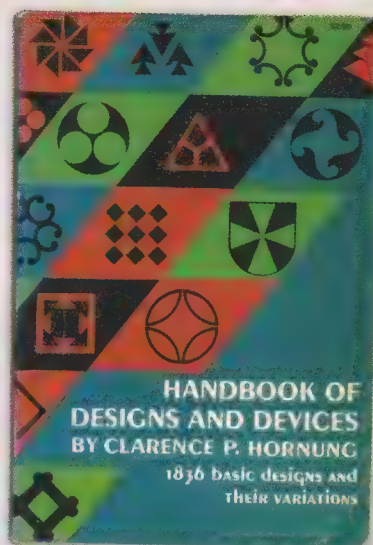
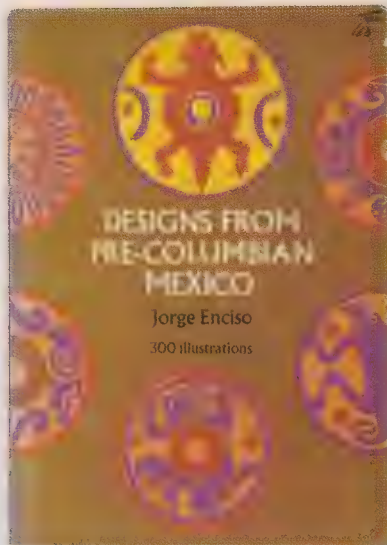


TONGUE
The tongue is likened to a flame because of its color and quick movements. It can be a fertility symbol and also represents the source of life. In some churches, devotees speak or tongue. Here the Indian goddess Kali's protruding tongue is a symbol of her creative and destructive energy.



Confucius said: "Signs and symbols rule the world, not words nor laws."

Indelibly,
Matty
Circlearts@aol.com



COAT OF ARMS



CROWN



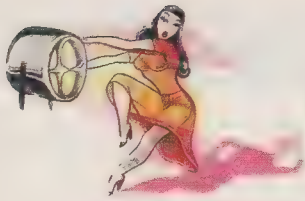
ORB



FLEUR DE LYS

Here is a partial shopping list to help fill the shelves of your reference library:

- The Woman's Dictionary of Symbols and Sacred Objects*, Barbara G. Walker, Harper and Row. ISBN: 0-06-250923-3.
- The Concise Encyclopedia of Symbolism*, Jean Cassou, Chartwell Books, Inc. ISBN: 0-89009-706-2.
- The Picture Book of Symbols*, Ernst Lehner, Tudor Publishing Company.
- The Herder Symbol Dictionary*, Boris Matthews, Chiron Publications. ISBN: 0-933029-03-9.
- Dictionary of Symbols*, Carl G. Liungman, Norton & Company. ISBN: 0-393-31236-4.
- The Lost Language of Symbolism Volume II*, Harold Bayley, Citadel Press. ISBN: 0-8065-1163-X.
- The Secret Language of Symbols: A Visual Key to Symbols and their Meanings*, David Fontana. ISBN: 0-8118-0462-3.
- The Illustrated Book of Signs & Symbols: Thousands of Signs and Symbols from Around the World*, Miranda Bruce-Mitford, DK Publishing. ISBN: 0-7894-1000-1.
- The Sacred Symbols of MU*, James Churchward, Neville Spearman Ltd.
- The Lure and Romance of Alchemy*, C.J.S. Thompson, Bell Publishing Company. ISBN: 0-517-02634-1.
- Short Description of Gods, Goddesses and Ritual Objects of Buddhism and Hinduism in Nepal*, Jnan Bahadur Sakya, Handicraft Association of Nepal.
- Myths and Symbols in Indian Art and Civilization*, Heinrich Zimmer, Pantheon Books.
- Gentle Swastika: Reclaiming the Innocence*, ManWoman, Flyfoot Press. ISBN: 0-9688716-0-7.
- Art and Symbols of the Occult: Images of Power and Wisdom*, James Wasserman, Destiny Books. ISBN: 0-89281-415-2.
- The Book of Signs*, Rudolf Koch. ISBN: 0-486-20162-7. Famed German type designer renders 493 symbols: religious, alchemical, imperial, runes, property marks, etc. Timeless.
- Decorative Patterns of the Ancient World for Craftsmen*, Flinders Petrie. ISBN: 0-486-22986-6.
- Designs from Pre-Columbian Mexico: 300 Illustrations*, Jorge Enciso. ISBN: 0-486-22794-4.
- A Dictionary of Symbols*, J. E. Cirlot. ISBN: 0-486-42523-1. At every stage of civilization, people have relied on symbolic expression, and advances in science and technology have only increased our dependence on symbols. An essential part of the ancient arts of the Orient and Western medieval traditions, symbolism underwent a twentieth-century revival with the study of the unconscious. Indeed, symbolic language is considered a science, and this informative volume offers an indispensable tool in the study of symbology. Its alphabetical entries, drawn from a diverse range of sources, including all of the major world religions, astrology, alchemy, numerology, heraldry and prehistoric art, clarify the essential and unvarying meanings of each symbol. Whether used as a reference or browsed for pleasure, this volume offers a valuable key to elucidating the symbolic worlds encountered in both the arts and the history of ideas.



SPOTLIGHT

Justin Weatherholtz

BY DANIELLE OBEROSLER

ONLY 25 YEARS OLD, JUSTIN WEATHERHOLTZ HAS

been tattooing for six years. He apprenticed at Wizards World of Tattoos, where he still works under Joe Johns. Located in Birdsboro, Pennsylvania, a small town with a population of around 5,000 people, Wizards doesn't have much competition. Of the people who make up Birdsboro, women outnumber men by 30, according to a census done in 2002. Located between New York and Philly, Justin says, "There's a lot going on around us, but not necessarily *here*." Daniel Boone was born and raised in Birdsboro, and his family's house is a historical site. That was about the only point of interest I could dig up on the town, so I'd guess it doesn't get many tourists. When asked about how he got an apprenticeship, Justin stated, "I started getting tattooed by Joe when I turned 18. The more I got tattooed, the more I was around the shop. I was always into art and drawing and was bringing in my own designs. I was into doing more and more. I asked him about learning and he said to come in, hang out, clean toilets and answer phones. More often than not, I'm finding that people are teaching themselves to tattoo because they say it's too hard to



Justin.

find an apprenticeship." To that, Justin says that maybe it should be hard. "Anybody who wants something bad enough and really puts their heart toward it, will get it. Learning to tattoo is something that should be earned."

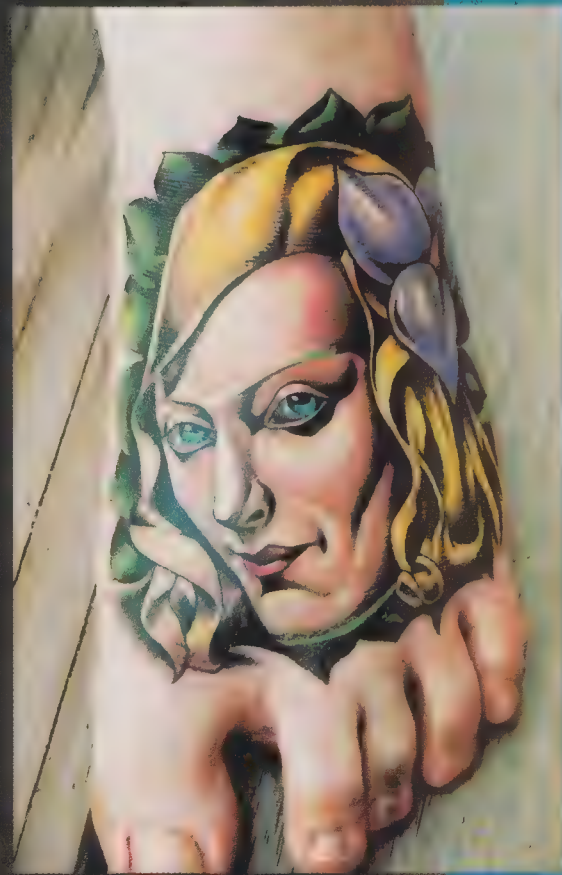
Formerly a sandwich artist at Subway and a pressman for a print shop, Justin wanted to tattoo because of his interest in art and his attraction to the lifestyle that surrounds tattoos. "I'm doing 90-percent custom work now. This is where I wanted to be when I started tattooing. People are coming from out of state to get work from me, and they're getting big pieces and sleeves." What he enjoys most about tattooing is that his art is appreciated. "It's the best feeling, and that's what I love about it." He also has a schedule that allows him to spend time with his new wife.

Aside from working at Wizards World, Justin did a guest spot at a friend's shop called Independent Tattoo in Delaware. "That's something I'd like to do a little more of. It's great to be around different people and take in different inspirations. That's the great thing about doing conventions." Justin does around five conventions a year, including the Motor City Tattoo Expo in Detroit and the Annual Atlanta Tattoo Arts

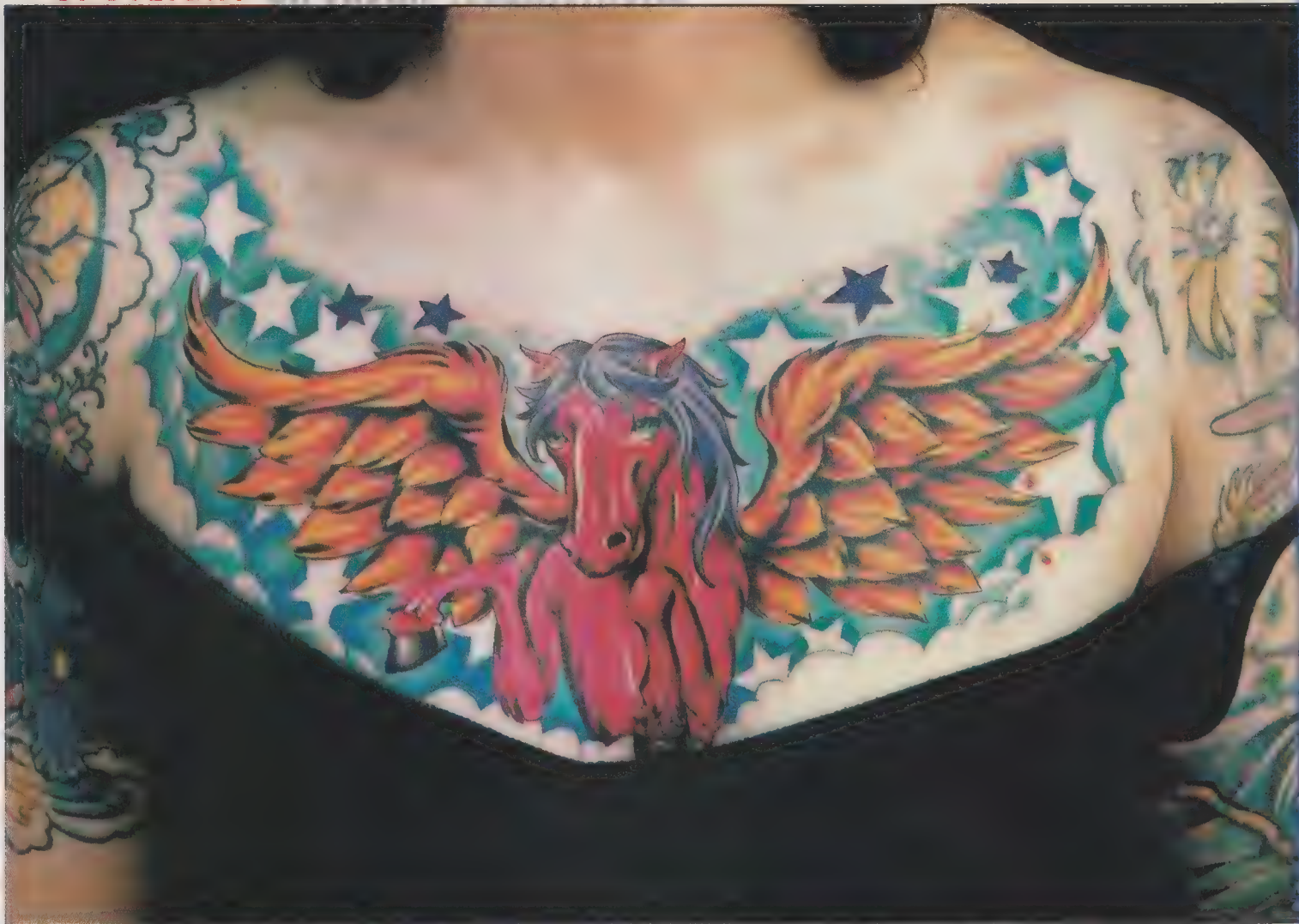


Festival. "It gets me out of my routine and revitalizes my interest in tattooing." Along with everybody else in the industry, Justin feels that there are too many tattoo conventions these days. "When I started tattooing and going to shows six years ago, there were a select few shows and they were always a big deal to go to. And now, aside from the smaller shows popping up, the big shows are happening twice a year and it's watered it down."

Justin's work is predominantly colorful, with the bold lines of a cartoon style. He doesn't like to categorize himself as new school, but bold color work is what he enjoys most. He is also good with black-and-



SPOTLIGHT on Justin Weatherholtz



This tattoo Tiger has her back!

gray work. He sent in a really clean Jesus portrait. "I like to work with the customer. When someone wants something that makes me work outside of my style, or I can educate the person on a better idea, new, different things can come out of that. I try to work with everyone and their ideas as much as possible. That way everyone is happy, including myself."

Not too familiar with the Pennsylvania tattoo scene, I asked if his cartoony tattoos were a regional style. Justin replied, "I was in Texas at the Dallas Convention this past November and this guy was looking through my portfolio, and he said, 'Where you from?' And I said, 'Reading, Pennsylvania.' He was like, 'Oh yeah, that looks like a Pennsylvania style.' And then he just walked away." So, according to a random stranger in Texas, it is. If you want to see more of Justin's work, he just got his own website together. Go to www.jaw-art.com and view the latest in Justin's tattoos and paintings and also keep track of his convention tour dates.

Justin Weatherholtz
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KNUCKLES

CHARLES GATEWOOD ON **TATTOOED**



Photographed by Ian Brooks at Smashbox Studios, Los Angeles Makeup: Autumn Moutrie Hair: Tanya Stone Camera: Samryn's Camera, Venice, Calif.

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MINK"**

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MONTE

QUIETLY GETTING FAMOUS



INTERVIEW WITH BOB BAXTER

I FIRST MET MONTE AT A CONVENTION. I think it was Dallas. I was doing the circle and was floored by photos of his magnificent—that's the only word I can think of—*magnificent* backpieces. The grand scale in which he works brings to mind the best of Filip Leu combined with the photorealistic skills of a Bob Tyrrell or Antonio Mejia. The fact is, I had never heard of Monte and had no idea he was the brother of an artist SKIN & INK featured way back in November of 1998, St. Marq. But brother or not, Monte has developed on his own and, because he's

just starting to hit the convention scene, he's the perfect artist to latch on to. His technique is outstanding, his graphic sense is impeccable and he's a nice guy, to boot. At Rick Harnowski's fabulous Green Bay convention, Monte was, basically, sitting alone in his booth, watching the crowd pass by. It's because nobody knew his name. They couldn't believe this unknown from Indiana actually produced the monumental tattoos that fill his book.

Monte first became interested in tattooing, after working in graphic design for almost three years.



MONTE—QUIETLY GETTING FAMOUS



He illustrated children's stories, painted book covers, created advertising art and even designed letterheads for AT&T and the like. I wondered if Monte was another art school phenomenon, or was it simply it in his blood? Was he born with the talent?

MONTE: I was definitely born with it, so I've been told. School was just school. I did a couple years fine-tuning by focusing full time on illustration and graphic design courses.



BB: Did your photorealistic style come naturally?

M: I've always drawn people, since I was a kid. I was never into drawing structural things like buildings or cars. I was always highly intrigued with people. Growing up, I used pencil.

BB: You must have liked it enough to say, "This is what I want to do for a living."

M: Yes. There are other things I did while I was growing up that were kind of hobbies, like being a magician. I did magic shows. I started doing that when I was 12. I play piano. I started in kindergarten. But of all the things that I did, art was always the one that held true as far as doing it for the rest of my life. It was the one that stuck.

BB: What was the single event that put you over the edge? Was it because you saw people living the, quote, "tattoo lifestyle"?

M: It wasn't the lifestyle. My brother is St. Marq and he enquired about my curiosity when he first started. I wasn't interested at the time. I was preparing to be a graphic designer. He had been tattooing for a few years by the time I got curious. When I saw what he and the people around him, at the time, were producing, it floored me. I was never really interested in tattoos as something I wanted on my body, but I definitely recognized that what could be done on skin was incredible. I still feel that way today.



MONTE—QUIETLY GETTING FAMOUS



BB: You have a wife and two children, right? You must be a fairly responsible guy.

M: I would like to think so and, if we had my wife here, she would hopefully say yes also.

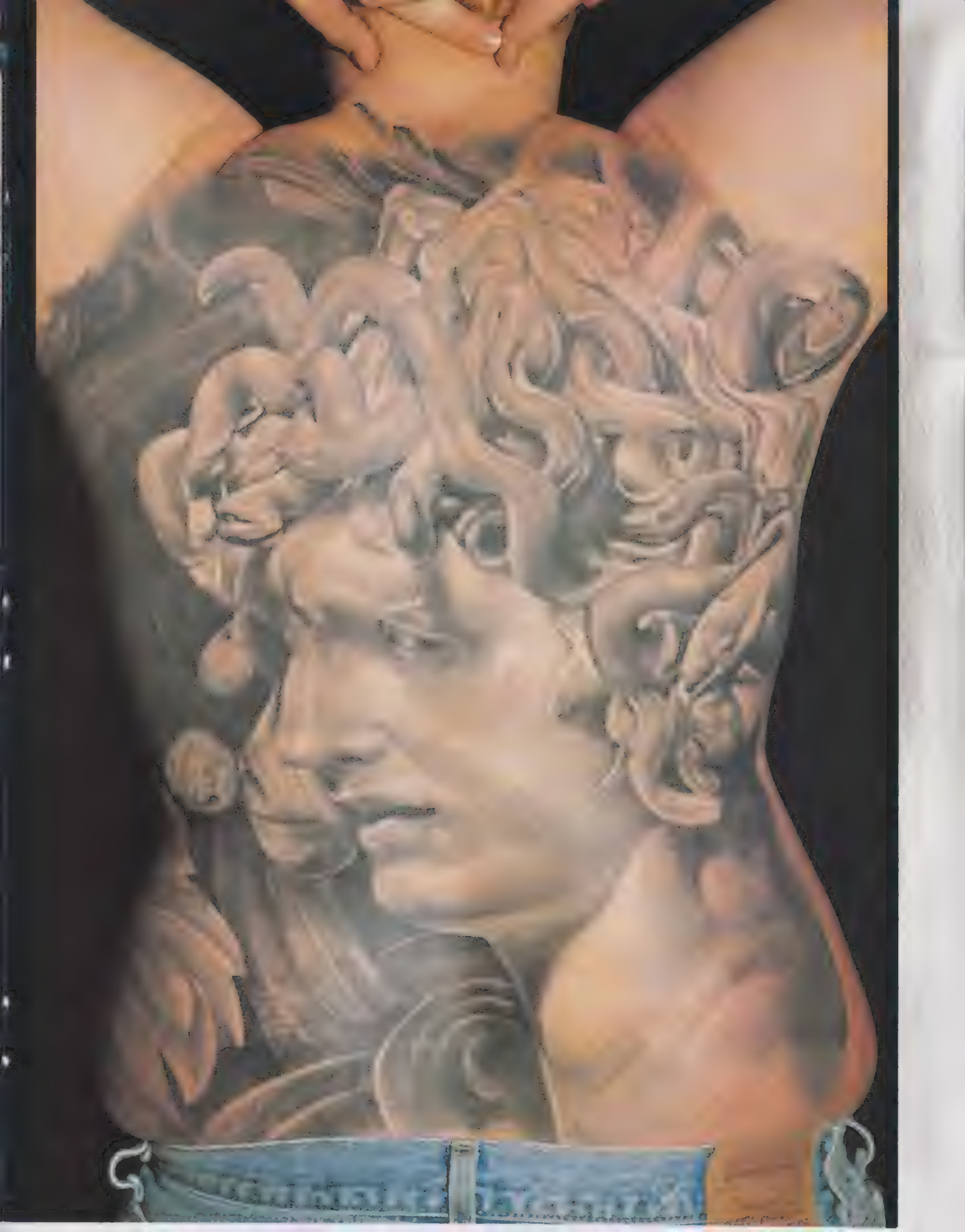
BB: So, getting into tattooing with a family, did you feel that was risky or did you have a clientele?

M: I had people that as soon as they found out, they were willing. When I was apprenticing, I would drive people from Dayton, Ohio to Indianapolis and they would come with me to get tattooed.

BB: Did you finally get tattooed?

M: I never really got involved with the eye candy of all of it too early. Everyone has those tattoos they wish they hadn't gotten, but the ones I have aren't bad in any way. I'm a collector now, but I think the first time someone gets tattooed, they want to make sure everything is right. I got involved in tattooing for the art, not because I needed tattoos. It was totally separate.







BB: There's an argument that tattoo artists have never been tattooed have no idea what their clients go through, so they have no understanding of the process.

M: I've been tattooed for some time now. I'm sleeved out from my knees down. Because I've been tattooed, it's nice to relate to the customer in that way. It's a nice conversation piece.

BB: Are you conscious of the pain you are inflicting on others?

M: Very. It's like when a person is being worked on by the dentist, every so often, out of habit, the dentist will ask, "How is everything going?"

BB: Did you do color from the start or was it mostly black-and-gray?

M: The first time I actually tattooed I used a 7 mag. I did some gray wash to a preexisting tattoo that had been lined and I colored. Someone was willing let me practice. My actual first tattoo from start to finish was color.

BB: Do you feel that, being in Indiana and out of the mainstream, you are learning enough?

M: Oh, yes. I definitely feel I am not doing anything wrong from where I am at in the Midwest. I also think that conventions help a lot to keep artists aware of what is going on nationally. For learning, conventions are much better than the Internet. This is really the perfect time. I've been able to go to about eight or nine in the last year and a half.

BB: What is your process for doing a tattoo?

M: There is almost always a stencil. Because there are certain line-drawing techniques, I always make a stencil to capture what I need. Sometimes there are multiple copies, in color and black-and-gray, to see things more clearly. I'm pretty thorough. There's always a stencil for the photorealistic tattoos. I wouldn't want to forgo that step.

BB: It's kind of specialized, so do you ever share ideas with other photorealistic tattoo artists?

M: I've been tattooed and am friends with Bob Tyrrell. I've learned a lot by watching him. I've talked with Deano Cook as well. We talked about inks—he has a very natural look with his inks. I wasn't surprised to learn that he uses similar inks to me. There were a lot of inks that were the same as mine. Of course he's done a lot of experimenting and fine tuning to develop his own technique.

BB: Are you aware that you probably wouldn't have been able to share ideas with someone of Deano Cook's stature ten or twenty years ago?

M: I'm very aware of that and I think it's good. The individuality is always going to be different, but the technique, in order to make things easier, that's good to talk about with each other.

BB: What do you see in your future?

M: I do understand the term "starving artist." I know what that is now, but I think being self-employed is always a challenge. It is a blessing to be able to do what I do for a living. I'll always tattoo as long as my hands allow me to continue. It's always a challenge to understand why it is we do this. I guess I'll never know.



Monte can be contacted at (317) 828-5978.
www.montetattoo.com





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KIRBY WHITE COLLECTION
COURTESY TATTOO ARCHIVE COLLECTION

Tiffany Heimdale,
tattoos by Josh
Hugbanks at Guilt
by Association.



SALT LAKE CITY TATTOO SHOW

BY BOB BAXTER ★ PHOTOS BY BERNARD CLARK



Dan Rivers, sleeve by Keet D'Arms, chest and shoulder by Nate Drew. Both artists are from Lost Art Tattoo, SLC Utah.



I'D NEVER BEEN TO SALT LAKE CITY, so Nate Drew and C.J. Starkey's invitation to visit the Salt Lake City International Tattoo Convention was a nice change of pace. It's always more enjoyable to hang out with people you like, so there's a tendency to visit and revisit certain tattoo events, simply because friends are there. But that way, readers only hear about a limited number of shows and that's not good journalism.

All I knew about Salt Lake City is that cars rack up world records on the Salt Flats. And with Mormons in town, everyone has lots of children. I never suspected that Salt Lake City is completely surrounded by world-class, snow-capped mountain ranges. There's dozens and dozens of resorts. The fact is, Salt Lake hosted the 2002 Winter Olympic Games. Needless to say, the plane from Los Angeles was jammed with college kids on their way to the slopes.

The tattoo event was held in the Salt Palace, just a few steps from the Prime Hotel. To give you an example of the staggering size of the Salt Palace, adjacent to the tattoo show was a youth soc-



Nancy (left), Ember (middle), and Amanda (right).

cer event where they kicked the ball around on a regulation field on the floor of the hall. The tattoo venue was, similarly, as big as an airplane hangar.

I'm not a big fan of huge halls with concrete floors, but the temperament of the crowd and the wide, comfortable aisles more than made up for the architecture. Last year, I heard the venue was way smaller and with 5,000 attendees, very crowded. The crowd was about the same this time, but you never got the feeling of claustrophobia. There was a little sitting around on Friday but, for the most part, every booth (there were 51) was tattooing.

It was a good, well-rounded show, with artists from around the globe. I knew Judy Parker, Lal Hardy and Martin from New Wave in London, Mike Skiver, Megan Hoogland, Tattoos by Lou, Cody Miller from Inksmith & Rogers, Eternal Ink, Danny Dringenberg, Rodney Raines from Charlotte, North Carolina, Mike Godfrey from Psycho City, Boog and Shinji, Shanghai Kate Hellenbrand, of course, and Mike and Wendy Belzel (we did a feature on Mike's envelope art a few years ago). I also had a chance to check out the booths of Horizaru, Red Dragon, Daredevil Tattoo, Liberty Tattoos, Los Art Tattoo, John Chatelain, Samoan Mike, Sailor Jim, Colby Burleson, Redemption Tattoo, Marco Hernandez, Kebin Unlord, Patrick Delvar, Pamela

O'Mara, King Kong from Kobe, Japan, D.J. Rose, Big Deluxe Tattoo, Sacred Heart, Capital Tattoo, Freaky Tiki, Living in Skin, Explicit Tattoo, World Tattoo Authority, Ed Roth's Rat Fink and Alex Hinton from Salt Lake.

The main attraction, however, was Keone Nunes from Hawaii. From Friday through Sunday, Keone had a crowd around his booth. With a small

entourage to assist him, Nunes did a surprising number of good-sized pieces, and in record time. Using traditional tools, he completed intricate black-work patterns in half the time of a machine. I believe that quality tattoo events should include a variety of styles. To feature one of the leading exponents of Polynesian hand-poking allows everyone to experience another



Chris Corry, sleeves by Jack Eldridge at Quality Tattoo, Orem, Utah.



Danielle Hymes,
inked by Alex
Hynes at Good
Times Tattoo.





Kate Hellenbrand.
Clipper Ship by Zeke
Owen. Other artists
include: Rob Koss, Bill
Funk, Jack Rudy, Ed Hardy,
Scott Sylvia, Mario Barth,
Anil Gupta, Trevor Marshall,
Mike Wilson, Aaron Cain,
Cliff Raven and D.
Hernandez.



Jody at her restaurant, Spice.

with over 1,400 restaurants in Salt Lake but, surprisingly, the best food we found was the Prime's room service. Everything arrived in 20 to 30 minutes and was absolutely marvelous.

The best and most convenient place we found was Spice, owned and operated by a young woman named Jody who looked like she was about 16. It had the funky, beatnik atmosphere we like and the menu featured lots of organic and tofu items, if you like that sort of thing.

We do and loved the homemade cherry pie. Spice is one of the few places open late (until 3 a.m.) and has live music on weekends. It's right across the street from the Salt Palace and, when we were there, breakfast featured all you can eat pancakes for \$3.99.

There's a restructuring going on in the downtown area so, for the most part, the streets are quiet. Lots of tall buildings, small businesses (a shop that sells kilts), the famous Tabernacle, of course,

dimension of the art. Keone is a key reason I agreed to visit Salt Lake. I figured, if Keone is coming back for a second year, it must be a worthwhile show.

Successful events have great locations. Some events are in nice enough hotels but miles from restaurants or sights to see. The best show, of course, is New York City. There's more to do in a two-block radius in Manhattan than in most states. In Salt Lake City, there's a wonderful downtown just a few blocks away, and a free trolley car right outside the hall to get you where you're going. Kate Hellenbrand lived in Salt Lake City, so she gave us a quick run-down of places to eat. We tried a couple. The Lamb Café is one of Salt Lake City's oldest eating establishments but it pretty much failed the test, at least when we were there. The waitresses all seemed frazzled, they gave us the dinner menu at breakfast and the food was only so-so. We fared better at a Japanese sushi place called Shogun. It's good to find a place off-site. We shied away from hotel food, especially



Ryan Mills, sleeves by Cornfed at Starborn Tattoo, Las Vegas, Nevada.



Randy Walhn Jr., throat and hands by Chris Howell at Liberty Tattoo.

but for the most part, not a lot of people on the sidewalks. No traffic jams.

We all know, there's way too many tattoo events. There needs to be a weeding out process. I mean, which ones do we go to and which ones do we skip? I guess, as long as promoters can get people through the door and artists to pay for booths, there's profit to be made. But paid admissions aren't necessarily the measure of success. Salt Lake City, for example, was relatively low key, but the artists who attended seemed happy to be there. I didn't detect the usual battle of the egos. Everyone I spoke to had a good attitude and was grateful that Nate and C.J. had generated such a fine gathering. Even the vendors were happy. One reason is, they were there in the same room as the artists and everyone who came in the hall could check out their wares. And the contests were run smoothly and quickly. I thought it was cool that winners received big loving cups. Kind of retro and I liked it.



Brandi Haycock, work by John Chatelain at Big Deluxe and James at Sailor Jim's Tattoo.

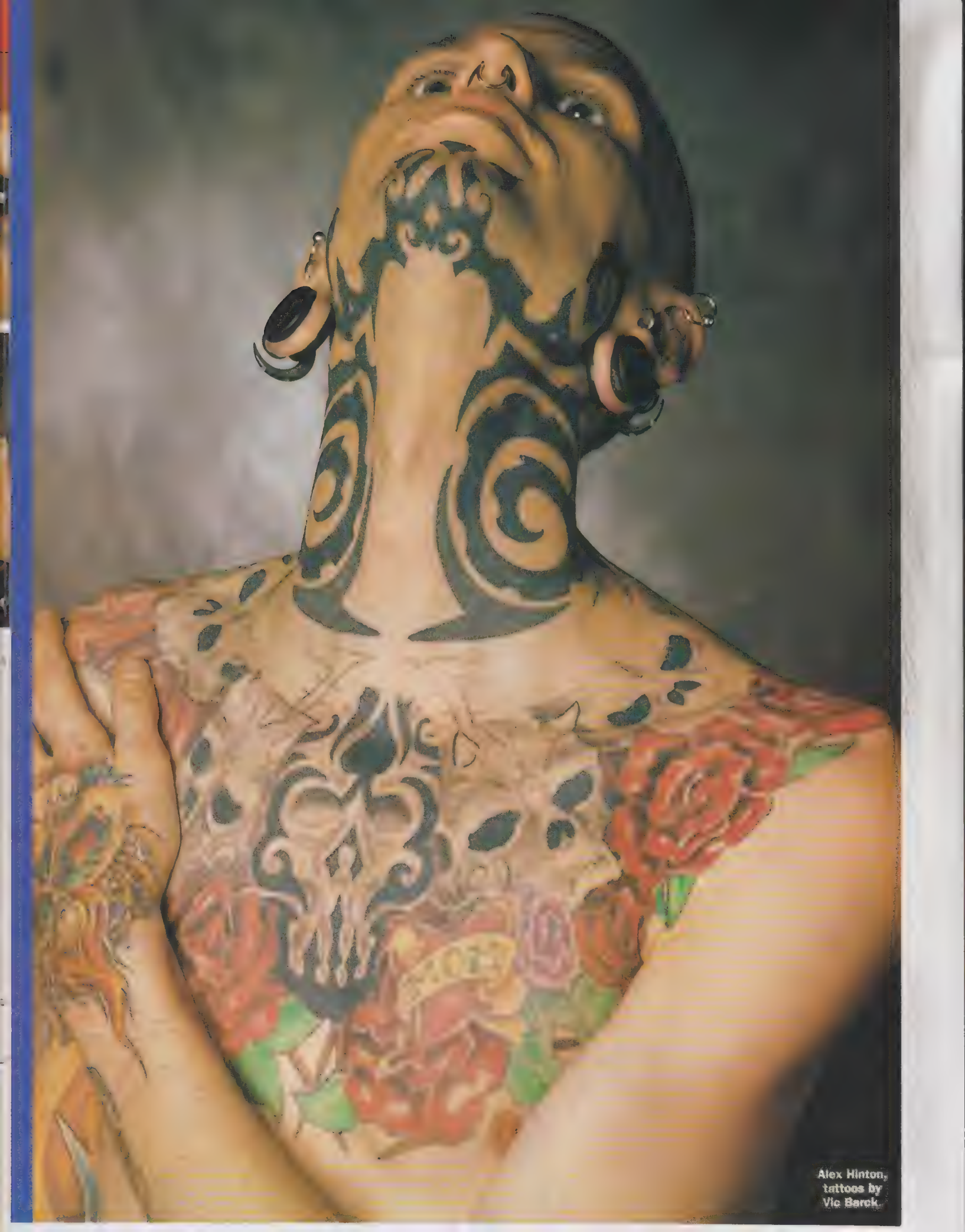


Aleks, Alex and Amber Hinton.

I have a couple of suggestions: Although there was a slide show on Thursday evening, it would have been nice to have seen a few seminars on the history of tattooing in the area, etc. for the paying customers and perhaps some technical presentations for the artists, but that wasn't part of the festivities. Using the word *International* in the event title was certainly deserved, but without a raft of seminars, I don't think the word *Convention* is appropriate. Actually, the National Tattoo Association convention is

the only true convention, as it is a coming together of the membership of an established organization, for the edification of the membership. I like it better when non-membership events call themselves Expos or Celebrations. Or even Tea Parties (Mad Hatter's) or Balls (Inkslingers).

The doors were open from 2 to 11 p.m. on Friday, 11 until 11 on Saturday and 11 to 6 on Sunday. This didn't leave the artists a lot of time to schmooze and mingle. On Sunday, most



Alex Hinton,
tattoos by
Vic Barok



Lal Hardy, Roxan Morin and Mike Skiver.

people didn't get out of there until well after 7 p.m. As a kind of farewell party, C.J. and Nate were nice enough to haul 20 or so of us to another Japanese restaurant (Ichiban) and, as the evening unfolded, about 30 to 40 artists were shoulder to shoulder at the restaurant's long, low table. That was great, but it might have been a better idea to follow Green Bay's example and have the wonderful chef at the Prime, for example, prepare some steam tables overflowing with serve-yourself goodies. I'm sure the hotel would have welcomed a crowd of artists and it would have given everyone a better opportunity to walk around, mingle and chat. In that kind of informal setting, people are more accessible and you can hear each other talk so much better.

There are a couple of very positive things I took away from the Salt Lake City event: One is the number of excellent artists that have developed away from the mainstream over the last few years. The work is getting better every day. I also sensed that there wasn't the cut-throat, competitive energy I find at other events. I didn't see people shopping price like I do at the big, flea market events. And the other thing I noticed was the respect for the business and total commitment of the organizers, Nate and C.J. I applauded the

attention to the artists' needs and enthusiasm I saw at Rick Harnowski's Green Bay event. It was equaled in Salt Lake City by Nate and C.J.

Positive vibes sit well in a business that is infused with arrogance and the making of the almighty dollar. Perhaps the small, well-run tattoo weekends in interesting locations will grow and improve while the three-ring circus shows will burn out and collapse of their own weight. I believe tattooing as an industry is healthy and shows like Calgary, New York, Phoenix, Detroit, Green Bay, Mad Hatter's and Santa Rosa remain the heart and soul of the business. Add a few seminars and I think we can add Salt Lake City to that list. The venue is comfortable, the artists make money and the promoters maintain, above all, respect and love for the art form. With people like Nate Drew and C.J. Starkey running the show, I feel very good about the future. There are several new entrepreneurs in the busi-



Keone Nunes, Kaleilehua Maioho, Reed Hew-Len, Samson Harp.

ness. Some are in it for the money and some are in it for love. One thing I know for sure, the guys in Salt Lake definitely have their hearts in the right place.



C.J. Starkey and Nate Drew at Lost Art Tattoo, SLC Tattoo 2005.



Anne Adamson, tattoos by
RayGun at Costa Mesa Tattoo,
New Skool, Big Deluxe Tattoo,
Ground Zero and Mom's.

PAUL BOOTH



IN BEIJING

BY MIKE McCABE

PAUL, HIS GIRLFRIEND SARAH AND

manager Frank Cannava turned more than a few heads as they de-planed into the main concourse of Beijing's Capital Airport on December 16th. People froze in their tracks, smiled and stared unceremoniously at the trio who had just touched down from New York City. The wiry, dreadlocked hair and black leather motorcycle jackets definitely looked out of place. In the face of China's rapid economic growth, Beijing is quickly becoming a cosmopolitan city, but Paul and his companions gave the folks at the arrival gate a run for their money.



The leading members of the China Association of Tattoo Artists, including Association President Kisen, and Senior Director Mr. Xu Shao Hua, greeted Paul and his party with outstretched hands and wide smiles. Paul broke the ice with a warm, "Ni hao" (Hello, pronounced *knee how*) in perfect Chinese. Thus commenced the Association's three-day Beijing teaching seminar that Kisen and Mr. Xu Shao had worked tirelessly for several months to pull together.

Prominent tattoo artists from Mainland China, Taiwan and Hong Kong waited patiently at the St. Angels Hotel in downtown Beijing for the much-anticipated event to begin. The hotel's two-level, main hall was transformed to accommodate several dozen tattoo booths and a central stage area for Paul. A large screen backdrop had been installed to show live video of Paul while he worked. Association President Kisen explained the planning process and significance of the event: "I don't think I slept for about a month before the conven-

Group shot of convention participant tattoo artists (left).

PAUL BOOTH IN BEIJING



Paul is the center of attention.

tion. I must have made one thousand phone calls to people all over China, telling everybody about it. The response was very strong and gradually things came together.

"For everyone involved, a sense of unity and mutual consideration was very important," continued Kisen. "Feelings of isolation exist for many artists out here on the Pacific Rim. The thought of Paul making the long trip to spend time with us seemed unlikely. We are a very long way away from Paul's home in New York City. I was a little shocked and so excited when it all started to come together. Many people who attended still can't believe it happened. This event

really said a lot about the art of tattoo in China. The project crossed political and ideological borders. I think this is why many people became emotional at the closing ceremony. This is very significant for us."

Unlike most tattoo events in the West, this had been carefully organized with the purpose of teaching and spreading knowledge throughout greater China's tattoo community. For a variety of reasons, Paul's artistic and technical style is highly regarded in China. The mythological and demon-esque images that Paul explores are similar to those found in several traditional Chinese painting and pen art styles. The trademark

black-and-gray shading Paul uses is also found in many Chinese art forms.

A tattoo sensibility has evolved in China around historical stories that focus on magical and mythic creatures. Tattoo artists in China enjoy using a black-and-gray style and for some time have looked to Paul's masterful technique for inspiration. For the tattoo artists attending the event, Paul prepared an in-depth, audiovisual presentation that carefully explained the procedures involved in his drawing and shading technique. The opportunity to observe Paul closely and listen to his explanations (accurately interpreted into Chinese by Dr. Yadi Tan) was a dream come true for all in attendance.

For tattoo artists in China, particularly those who live in Communist Mainland China, the flow of information from the



Andy Shou of Fright Tattoo, Taipei, Taiwan, during his lecture (above).
The convention hall (right).





PAUL BOOTH IN BEIJING



West and Japan is sporadic and unreliable. Western tattoo magazines and their influential photographs are not available on a regular basis. Tattooers on the Mainland experience a definite feeling of disconnect from colleagues in other areas of Asia and the world. Mainland tattooers realize that they are handicapped in many respects and operate at a distinct disadvantage that limits their artistic ambitions.

During the first day of the event, Paul prepared his onstage work area as enthusiastic tattooers gathered tightly around him and watched respectfully as he worked through simple preparatory tasks. "I was a little overwhelmed at first," Paul reflected. "I have been a part of many tattoo conventions around the world but never anything like this. The tattooers here in China are amazingly respectful of this art form. This convention was set up as a series of teaching and learning seminars. Think of that. Artists here are really excited about learning the nuances of the process. Put yourself in their shoes for a moment; imagine having all of their talent and ambition but at the same time feeling out of the information loop. Tattoo people

in other parts of the world have never dealt with a situation like this. We suffer from information overload, not deprivation. This is so different. Tattooing is now a completely global art; imagine the sense of limitation some artists here might feel.

"The reception I experienced in China was like nothing I have ever seen. The tattooers at this convention were so into it. I was humbled by their enthusiasm. At the closing ceremonies I noticed several people becoming emotional. Can you see that happening at one of the conventions in the USA or Europe? This says something to me. These people are respectful and thankful for all the work the China Association of Tattoo Artists did to make this happen. They are thank-

ful that they had the opportunity to come together in this experience."

Several activities were scheduled throughout the event that involved tattooing, question and answer discussions and serious teaching seminars. After the opening ceremony, Paul gave a short welcoming presentation and then sat down to do some much-anticipated tattooing. Paul's assistant and videographer, Frank Cannava, had set up his cameras to document everything and also project a live video of Paul working. People had been chosen to receive small tattoos from Paul during the event as teaching aids. While he worked, Paul took time to step back, illustrate technical highlights and answer questions. The energy of the excited crowd at the edge of the stage was palpable.

With the video screen as a backdrop, Sarah stood at the stage edge and helped coordinate the questions from the audience. "I have been to several conventions with Paul," said Sarah. "This is the first time I have witnessed this kind of energy. The crowd at the edge of the stage was packed tightly, trying to get a better look. It looked like people were enjoying themselves but also trying to learn from what





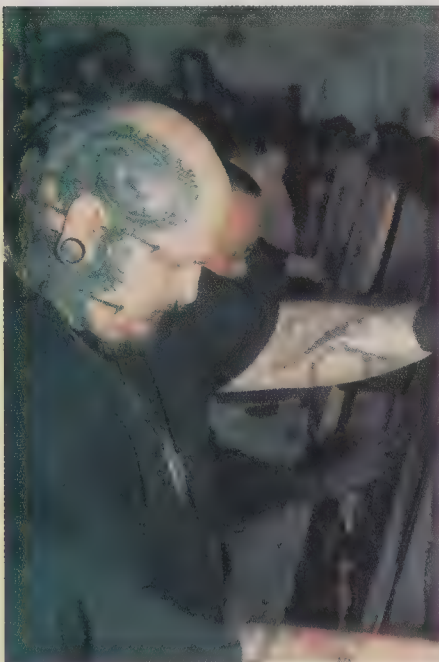


The art fusion event.

they were seeing. The sense of respect that they had about the opportunity to watch was pretty obvious. Paul, Frank and I were taken aback by what was unfolding; we kept looking at each other, recognizing that we were involved in a very special moment."

Paul had asked to include an art fusion in the convention and, on the second day, six easels were arranged in the center of the main room for invited tattooers to use. In this art fusion event, an excited crowd of onlookers gathered around the tattooers who had been asked to draw for three minutes on the provided paper and then shift to the next easel and draw again, adding to the previous tattooer's artwork. This process continued for up to 30 minutes, when the artists were asked to stop. Each compilation drawing was then signed by all the participating tattooers, including Andy Shou of Taiwan, artists from East Tattoo of Taiwan and Long John of Shanghai, among others. The crowd of onlookers enjoyed watching the process unfold as each tattooer added a personal blend of ideas, techniques and images to the drawings. Everyone in the packed-to-capacity room agreed that the results were impressive.

Paul was excited to bring art fusion to the Beijing event and was amazed with the response. "Art fusion is an exciting way to bring tattooers together," he reflected. "Each artist approaches the easel differently and makes their own unique contribution to the process. The



Paul takes his turn.

drawings become a blending of sensibilities and aesthetics that go beyond what any single artist could create. Here at this event, everyone just fell into step really naturally. We were all very interested to see what would emerge as a part of the drawing process. I was very impressed with what we all did."

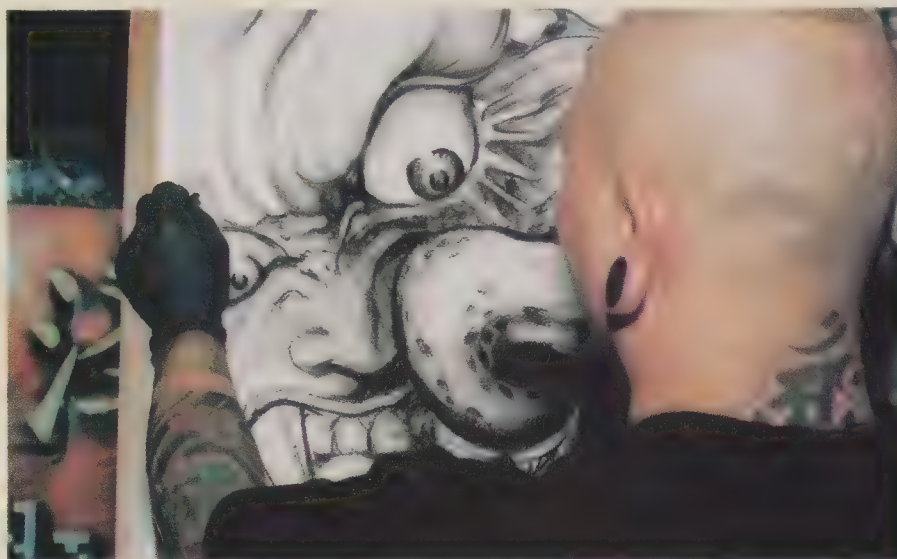
On the morning of the third day, the event moved to a different location, which had been prepared for audiovisual presentations. First, there was an in-depth visual presentation about indigenous, ethnic tattooing in China, and then Andy Shou of Fright Tattoo of Taipei, Taiwan gave an important slide presentation about the process of drawing, painting and tattooing. He summarized his presentation by saying, "I talked about the process of making images, a creative process that is called the 'Butterfly



Effect.' How insignificant things like the beating of a butterfly's wings can combine and build and take on new meaning. How the repeating of patterns can develop an aesthetic strength. I talked about composition and the ratio of background patterns to foreground detail. This is important in terms of creating dynamic compositions. The visual density a composition develops can be seen as ratios from completely light to total black. Many Chinese tattooers do this in their art and Paul does this in his drawings and tattoos. I think it was important to discuss."

After a lunch break, I gave a presentation about contemporary Western tattoo artists, the global flow of information and its influences. I showed many slides of tattoo work from younger artists in America.

The highlight of the afternoon was Paul's much-anticipated live presentation and question and answer seminar. Paul





had created a special in-depth PowerPoint slide presentation detailing the complicated process that his tattooing involves. Each slide illustrated the working methodology Paul has developed as an artist throughout his career. Specific grayscale shading techniques and effects were analyzed for the artists who packed the seminar room. Paul has developed a very involved technical approach to gray shading that isolates the different levels of the gray scale. As he starts a tattoo, the darkest areas and lightest highlights are locked in, which provides a lot of control over the rendering process. Layers of gray are combined to create a dramatic sense of depth. Finally, toward the completion of the tattoo, highlights of white are added to make the entire composition *pop*. Paul described the unique way he sets up his tattoo machines that enables him to layer his shades carefully without heating up the skin. Dr. Yadi Tan translated the flurry of questions from the audience and Paul took time to answer each accurately.

The degree of seriousness and interest among audience members was obvious. Many tattooers recorded the questions and responses with pen and paper, as if they were in school. "I was a little nervous about my presentation," Paul remembers. "There were a lot of people there and I wanted to do a good job. Judging from the questions Yadi translated, everyone really paid attention and got a lot out of the presentation. I am happy that it worked so well. The Association was so generous with their time and interest; I really wanted to contribute to everyone's knowledge about tattooing. I feel that we

all learned a lot that day."

The final gesture to conclude the event was Paul's gift of a tattoo for Kisen. People were invited to gather near again watch Paul work. Paul prepared Kisen's upper arm and then settled into tattooing, as he continued to answer questions from the audience. He remembers, "Both Kisen and I were excited to work on this tattoo. We had just gone through an amazing process during the convention. I

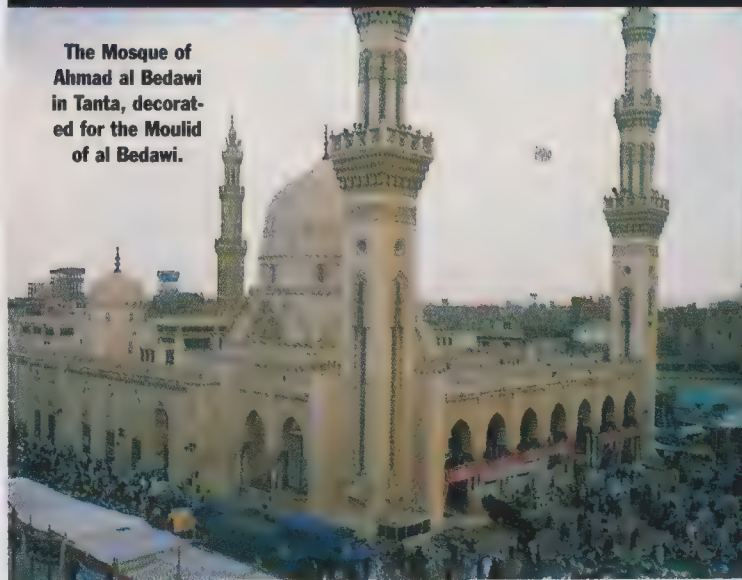
remember that his skin was really receptive to the ink and everything came together perfectly. It was a really great way to bring the event to a conclusion. There was a nice connection among the people in the room as I worked on that tattoo. Sarah, Frank and I had just experienced something we would never forget. I can't thank the China Association of Tattoo Artists enough. There are not enough words."






TATTOOING AMONG TH

The Mosque of Ahmad al Bedawi in Tanta, decorated for the Moulid of al Bedawi.





It is the beginning of October. The Egyptian town of Tanta, halfway between Cairo and Alexandria, has swollen to the breaking point. Hundreds of thousands of religious devotees have come to take part in the largest Sufi/Dervish festival in the Islamic world. The people flow through the streets like water bursting from a dam.

As the crowds move past, singing and shouting, Said Abu Ahmed, one of Egypt's last surviving street tattooists, sits quietly in his makeshift tattoo studio, waiting for the next customer.

The practice of street tattooing is rapidly disappearing in Egypt and finding new customers is a major problem. Said normally works a few days a week on the streets of Islamic Cairo, a part of the Egyptian capital famous for its ancient mosques and minarets. But for the next ten days, he will sit in his tent made of multicolored fabric, watch the crowds pass by and hope some of them want tattoos.

"I come to Tanta every year," he states as he lights up another Cleopatra. "Every year I put my tent in the same place. But every year, the number of people wanting tattoos gets less and less."

Despite this dwindling clientele, attending the Sufi festivals is still good business. "At least here I am guaranteed to find people who want to get tattooed," he explains. "On the streets of Islamic Cairo, days go by without a single customer."



A Tattooist's tent at the Moulid.

E WHIRLING DERVISHES

THE MOULIDS

Sufi festivals are extremely common throughout most of the Islamic world. In Egypt, they are called Moulids, which means *birthday* in Arabic. These popular religious festivals celebrate the symbolic birthdays of the Awliya, people considered favorites or friends of God. Most villages in Egypt have their own Moulid honoring the lives of a popular sheik or holy person. The closest equivalent in the West would be the Christian festivals or saint's days common in the middle ages. These days were set aside to celebrate local saints or disciples of Christ who subsequently became canonized.

WHIRLING DERVISH

In the West, one of the best known Sufi saints is Mawlana Jalal al-Din Rumi, who died in 1273. Al-Din Rumi founded the



Crowds at the Moulid.



Crowds at the Moulid.



famous whirling dervishes in Konya, Turkey. Devotees of this Sufi order, known as the Mevleviya, continue to flourish today. The practices of this order have been featured in many photographs and documentaries. Devotees wearing long cylindrical hats and white skirts spin around on one foot for hours on end. Sufism can broadly be described as the spirituality or mysticism of the religion of Islam. The ritual spinning or whirling dance, called the *samaa*, is an evocation of the divine.

FAIRGROUNDS OF THE FAITHFUL

Said's temporary tattoo studio is located at the entrance to an area containing much of the fairground activity that accompanies the Moulids. "I am not a Sufi," he admits, as he shows me around the festival area. "But I am a Muslim." Said doesn't think there is a connection between tattooing and Sufism. "Often devoutly religious



Ahmed with one of his clients.

Muslims look down on tattooing," he states. "Tattooing is not forbidden by Islam but neither is it encouraged. Most of the people I tattoo come to these festivals for the entertainment."

Moulids are a strange mix of the sacred and the profane. They are both the focus of intense religious activity and places to enjoy the fairground entertainment. These two activities are usually separated into distinct areas. The carnival side of the Moulid is located far away from the Mosque, which is the religious center of the festival.

BARAKA

In Tanta, the mosque contains the shrine of the renowned teacher and miracle worker Ahmed el Bedawi, who died in 1239. People travel from all over the Islamic world to attend his Moulid. Here, the very dust is sacred. During the height of the Moulid, thousands of people swirl around the shrine, rubbing their hands and clothing on the brass cage that protects the saint's resting place. By doing this, Sufis believe they obtain the *baraka* or blessings of the saint. *Baraka* is thought to be a supernatural power that emanates from the very presence of the saint. It is believed both to heal and bring good fortune.



Ahmed at work on the street.



Dancing girl on Ahmed's arm.



Tattooist's tent at the Moulid.



Hand tattoos.

COPTIC CHRISTIANS

After having been taken on a tour of the carnival area with its giant Ferris wheel, shooting galleries, swings and cheap sideshow entertainment, we return to Said's tent studio. Adl, who is Said's 22-year-old assistant, makes us a cup of sweet Egyptian tea. As he hands me the tea, Adl shows the tiny cross tattooed on his wrist. "This was done when I was a small child," he explains. Adl is a Copt, a member of the ancient Christian community that makes up about ten percent of the Egyptian population. He explains that the tiny cross is tattooed over the part of the inner wrist where the pulse can be felt. "This tattoo creates a symbolic connection between our religion and our life," he states. Adl

also explains that, instead of a cross, some Copts get small images of saints. On Adl's arm, he has a tattoo of St. George kneeling in prayer with a serpent rising up besides him.

POPULAR TATTOOS

Said and Adl travel all over Egypt to attend both the Islamic and Coptic Moulids. Said's beautiful hand-painted flash boards are crammed with pictures and symbols that cater to both Muslims and



A highly symbolic Coptic tattoo.



Decorative arm tattoos.





Addresses tattooed on two children with Downs Syndrome.

Christians. Some of the most popular tattoos are images of lions and palm trees. "Both these tattoos represent strength," explains Said. "The lion represents strength and courage." Apart from tattooing small crosses on Coptic girls, the vast majority of tattooing in Egypt is done on men. The only exception to this, Said tells me, is the tattooing on Bedouin women, who used to have their faces tattooed. Besides tribal tattooing, the only other type done to women is the so-called "identity tattoo." Here the children of poor families who cannot read have their names and addresses tattooed on the inside of their arms. That way, if they get lost, it provides the necessary information to helpful strangers who can escort them back to their parents.

To illustrate this point, Said takes me to see a family who have camped nearby. Two of the children have Down's syndrome and, although in their teens, have the mental capacity of small children. They both pose for the camera and proudly show the tattooed identity information on the inside of the forearms. When I ask about the tattoo, the girl points to the tattoo and smiles, saying, "This is my home."

Returning to the studio, Said explains the meaning of some of the other symbols. "The fish represents good luck," he states. "Other tattoos, like dancing girls, snakes and horses, are also associated with good luck. But they also have a sort of magical connection." My translator explains that these tattoos are obtained because they are fashionable. She tells me that being "cool" is the best way to explain the motivation. All of these symbols are for Muslim clients only.

During this conversation, a client finally arrives and asks to have a lion tattooed on the back of his hand. This is by far the



Lion tattoo on his hand.

most popular tattoo I have seen in Egypt and is no doubt the Western equivalent of the Celtic armband.

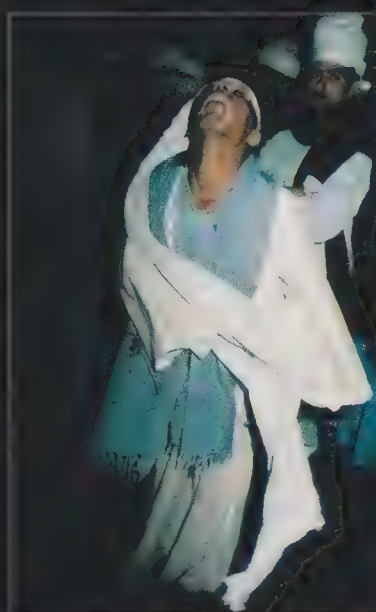
PRIMITIVE MACHINE

Said opens a wooden box containing his tattoo machine. Power comes from a 12-volt car battery hidden in a red cardboard box. The electric motor is housed in a block of wood. Large bolts stick up through the wood and a clunky-looking light switch is used to activate the device. The machine looks very unsophisticated, like a prison machine. No doubt, most Western tattooists would shudder at the thought of using something so primitive. But Said tells me with pride that the machine was built by his father and handed down to him. It has been functioning reliably for decades.

Said comes from a long line of tattoo artists. "Both my father and grandfather were tattooists," he says. "My father taught me how to tattoo. I would tattoo with him in the same location in



Ahmed's clunky-looking machines and ink.



Dervish in a state of trance, frothing at the mouth (left), and another with a snake.



Dervish in a Zikir.

Islamic Cairo and we would travel to all the festivals together." Said explains that his grandfather used to get a lot of his business tattooing British soldiers who were stationed here when Egypt was part of the British Empire.

THE DYING ART

Said has four children, but he says none of them will take over the tradition from him. "Tattooing in Egypt is a dying art," he says, drawing deeply from his cigarette. "I don't want my children becoming tattooists. It is a hard life and I don't earn very much money. I only charge ten Egyptian pounds for most tattoos [approximately \$3.00 U.S.]. All my sons are attending the *handasa* or trade schools. That way, they will be able to earn a decent living."

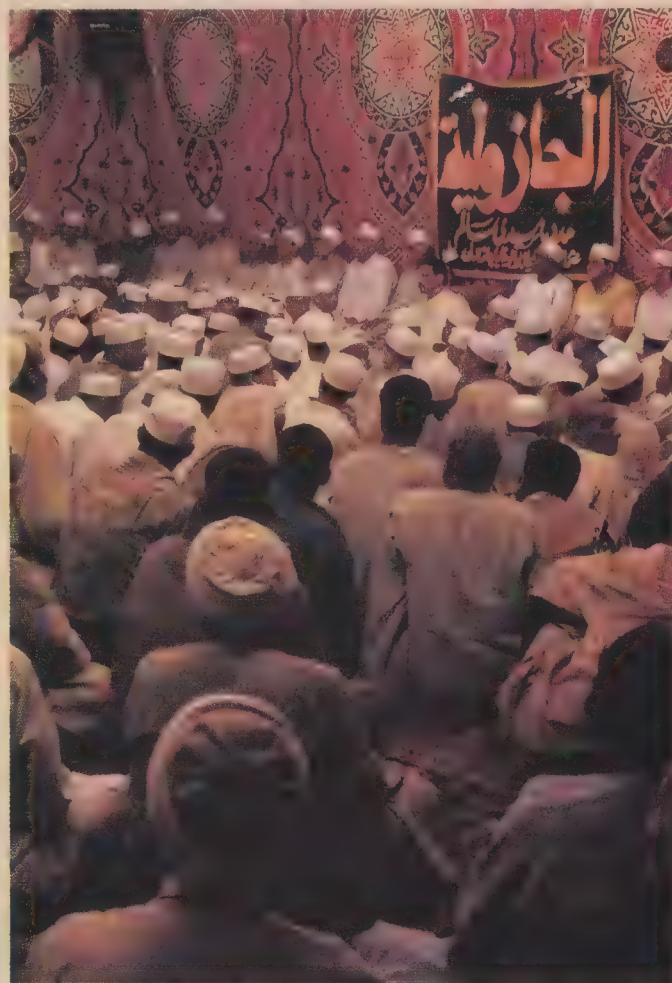
All around the makeshift studio are containers of powdered ink. Said mixes these with water to make his palette of colors. "This is special ink," he states proudly. "It is only for use in tattooing. I get it from Ahmed the ink-seller, who has a shop in Islamic Cairo."

HYGIENE, STREET STYLE

As Said begins his tattoo, he takes out the old needle and replaces it with a new one from a sealed packet. He takes the used one and waves it in my face. "You probably think I don't know



Musicians playing flutes.



A Zikir.



A dancing Dervish with skewers through his cheeks.

anything about infectious diseases like AIDS and hepatitis? You are wrong. I change my needles every time I start on a new customer. I get the needles from the pharmacy." Such a revelation comes as a great relief, since the last time I wrote about Egyptian street tattooing, about ten years ago, tattooists were repeatedly using the same needle. Not only that, but pamphlets distributed by religious groups on street corners proclaimed that AIDS was a "disease of the infidel." Even more dangerous were the absurd allegations that AIDS had originated in the West and could only be caught by infidels. Fortunately, such distorted thinking had not swayed Said. However, his hygienic practices or lack of them would still be quite shocking to Western tattooists.

THE ZIKER

By the time Said has finished tattooing his last client, the sun has gone down and Adl has turned on the numerous colored, neon strip lights that decorate the tent studio. Crowds of people are flowing from the mosque into the fairground area and toward the tents where the most important ceremony of the Sufi festivals is to take place, the Ziker. The Arabic word Ziker is derived from the verb *to remember*. This Sufi dance, a moving form of prayer involving chanting and long hours of rhythmic swaying is, then, a remembrance of God. Said packs away his tattoo equipment and asks if I want to go see the Sufis in action.

As we approach the tents of the various Sufi brotherhoods, the sounds of the music grow louder and louder. Inside the tent, long rows of men and women stand in front of musicians who accompany a *munsheed*, or singer of religious ballads. As the music reaches a wailing crescendo, hundreds of dervishes sway back and forth. Each time their bodies twist from side to side, they chant the name of God—"Allah, Allah." The spectacle is charged with enormous spiritual energy. After many hours of dancing, some dervishes fall into trance-like states. Their eyes roll back into their heads. Others stick skewers through their cheeks or place live snakes into their mouths, oblivious to pain or danger. A few fall jerking and convulsing to the floor.

As I watch, entranced by this remarkable spectacle, Said taps me on the shoulder and tells me he is returning to his studio. After attending hundreds of Sufi festivals, this extraordinary sight no longer amazes him. I, however, remain glued to the spot. As I watch him wander off into the night, a sad thought enters my head. People like Said are the last of their kind, exotic artisans facing inevitable extinction. In the next decade, when Said retires, no one will be left to carry on the tradition of street tattooing. Without people like Said, the art of Egyptian tattooing will die out and another bright facet of human culture will have vanished from the world.



OUR LIVING HISTORY

BY C.W. ELDRIDGE

"Their potential for expressing deep-felt emotions in a condensed but obvious form, and with great public visibility, has made flags an important medium of political communication in the 20th century."

—Whitney Smith

To some, a flag may just be a piece of colored cloth, but to others it brings to mind many feelings: protection, victory, challenge, submission, pride, honor, threat, loyalty and hope. Patriots often express love of their country by hoisting flags; victorious armies humiliate their enemies by displaying captured flags and dictators use flags to help mold public opinion.

The date of the earliest flag is unknown. However, we do know that some of the first flags consisted of a carved emblem on top of poles with ribbons attached below. Nature themes, especially wild animals, were popular symbols for these flags.

The practical use of the flag became evident fairly early in history. A flag could be used to identify the rank of a commander, indicate tactical directions on the battlefield, signal the intentions of a ship and show its place of registration or inspire men and women undertaking difficult and dangerous tasks on behalf of their country.

The study of flags, vexillology, tells us that there are correct and incorrect ways to display the flag. While in Green Bay, Wisconsin this past February for a tattoo convention, I picked up a local paper and found several articles and letters to the editor about the flag etiquette issue. As many of you may know, Reggie White, a beloved ex-Green Bay Packer, passed away the day after Christmas, 2004. To show their feelings of loss, the team decided to lower the American flag to half-mast at Lambeau Field. This angered many local patriots who considered it inappropriate to lower the flag for a sports star and not for the men and women dying in the military during this time of war. From the variety of letters in the Green Bay paper, this event brought up varied emotions and questions among the locals. We are seeing this more and more in the United States. The U.S. Postal Service offices lower the flag for a postmaster who passes away,

VEXILLOLOGY

city buildings lower the flag when a city worker dies, and often schools do this when one of their students dies. There are many who think that these instances are inappropriate from the perspective of our national symbol.

Here at the Tattoo Archive, we feel that flag tattoos are the backbone of the tattoo world we know and love. Appropriate or not, flags from all nations are popular tattoo designs. After 9/11, tattooists around the country and probably from around the world were swamped with demands for American flag tattoo designs. While doing research for this article, I was browsing the United States History website and came upon the "Often Asked Questions" section about flag etiquette. One of the questions was, "I am thinking of getting a flag tattoo. Is it okay?" The response was, "There is nothing in the **Flag Code** about tattoos. The question is one of respect for the flag. In this case, one person's respect is another's disrespect and we advise against a flag tattoo. Perhaps an American eagle would look good?"

—C.W. Eldridge

tattoo@tattooarchive.com

Visit us on the web at www.tattooarchive.com.



Copenhagen's Ole Hansen did his fair share of flag tattoos. This is an updated one with a merchant ship, 1960s.



Classic 1800s tattoo design by C.H. Fellowes.



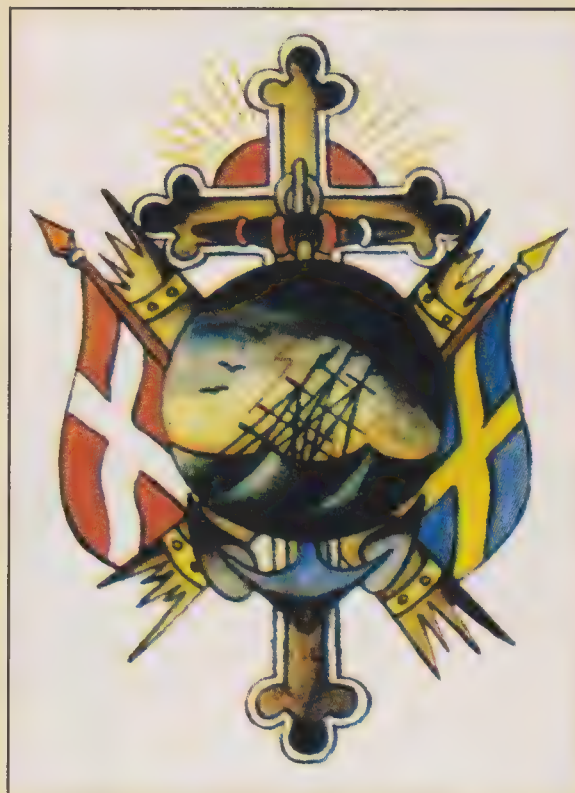
This flag, owned by the Thomas L. Demski Trust, earned entry into the Guinness Book of World Records as the "World's Largest Flag." Measuring 255x505 feet, it requires at least 600 volunteers to unfurl it!



Greg Irons' version of the classic flags and eagle chest piece, 1982.



Postcards like this one have inspired many a chest tattoo! c.1800s.



Christian Warlich of Hamburg, Germany painted this dramatic sailor's grave design, c.1920s.



A colored version of Milton Zeis' Homeward Bound chestpiece, 1940s.



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I'm 23 years old with huge jugs and seeking male companion. I enjoy the movies and listening to music. I like to dine out and/or cook at home Seeking the same type of thing?



Leah

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5324

SWF with voluptuous boobs looking for SWM to chat with. Send me a message and let's see what we have in common. Please text me and share a little bit about yourself.



Lisa

1-888-338-LISA
5472

Are there any bored guys out there tonight. I'm a big busted girl in my early 20's looking for someone to txt message with. If you're lonely and/or bored, get in touch with me.

LATIN



Kira

1-888-655-KIRA
5472

SF looking for a nice guy who likes taking a beautiful girl out to the movies, etc... I'm a hot latina 5'5" with light brown eyes. If you're looking for someone to spend time with I'm your girl!



Lori

1-800-965-LORI
5674

I'm 29 and always looking to meet new people. A little bit about me, I'm hispanic and work in the area of law. I enjoy dancing, fine dining, and more. 5'8 130lbs.



Sara

1-888-996-SARA
7272

24 y/o exotic, smart, cute latina femme seeks fun - I love the outdoors, sushi, movies, music and travelling abroad. Send me a message about yourself.



Anna

1-888-995-ANNA
2662

Luscious Latin girl looking for a guy to hang out with. I've always had more male friends than female friends for whatever reason. Send me a message and let's see if we can be friends.

BLACK



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Toni

1-800-939-TONI
8664

I am 21 years old and a full time student. I am fun, driven, honest, sweet, smart, and down to earth, I am looking for the same and more... I love to see movies, hang out with friends, party, and dance.



Rory

1-800-657-RORY
7679

My boyfriend of 16 months, just ended our relationship... I am 23 years old. I am not looking for anything right now other than chatting.



Jody

1-800-971-JODY
5639

Single, black female needs to make some new friends - I am a fun, outgoing, professional in my late 20's I love hiking, watching movies, travelling and just hanging out. I would love to meet a guy who is fun.

ASIAN



Cece

1-800-807-CECE
2323

Lonely ASIAN Girl looking for hot man - Hello, I'm 23 years old - new to the United States and looking for a date. I have long black hair; dark brown eyes.



Kate

1-800-965-KATE
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Pretty Asian Female Seeking male ages 24 - 33 I am Chinese, born in Seoul, Korea, raised in the US. My interests include: travel to domestic places beaches, tennis, shopping.



Dawn

1-800-822-DAWN
3296

Feel like making a connection? - SF from the far east is looking for hot guy. I have been living in the states for 15 years - I'm 21 years old. Like guys who are into working out.



Ally

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born in Hollywood, California, Tiffany Smith is a SoCal girl, through and through. Tattooed the first time when she was 14, Tiffany found an artist in Scotland who was willing to do the job. He was in trouble before for tattooing underage kids, but since Tiffany was leaving the country, he agreed to do the work. When I asked what the tattoo was, Tiffany replied, "Top secret."

Getting one more before she was 18, Tiffany "went crazy" after that, with ink by Adam Guyot and, most notably, the master himself, Greg James from Sunset Strip Tattoo.

Photographing Tiffany is always a kick; you never know what she's going to look like. For the *California Cover Girls* shoot she had flaming red hair. One day, bumping into Tiffany on a drizzly day in Little Tokyo, she had on a gray raincoat and her hair was black as coal. I hardly recognized her.

"I like to constantly reinvent myself," she says. "I'm a very visual person. Changing my look keeps it interesting."

Our popular March 2004 *SKIN & INK* cover girl, Tiffany went platinum blond and, a few days ago



PHOTOGRAPHY BY BOB BAXTER

TIFFANY SMITH

BY BOB BAXTER

over the phone, told me "I'm back to being a natural redhead. Being a hairstylist gives me a chance to keep experimenting."

With some righteous tattoos to her credit, is Tiffany getting more in the near future?

"I just got my armpit done," she told me, "and it wasn't that bad."

Tiffany's a pretty, brave young woman, along with being a wonderful model to work with. Every move she makes is perfection. You just can't take a bad picture of Tiffany Smith.





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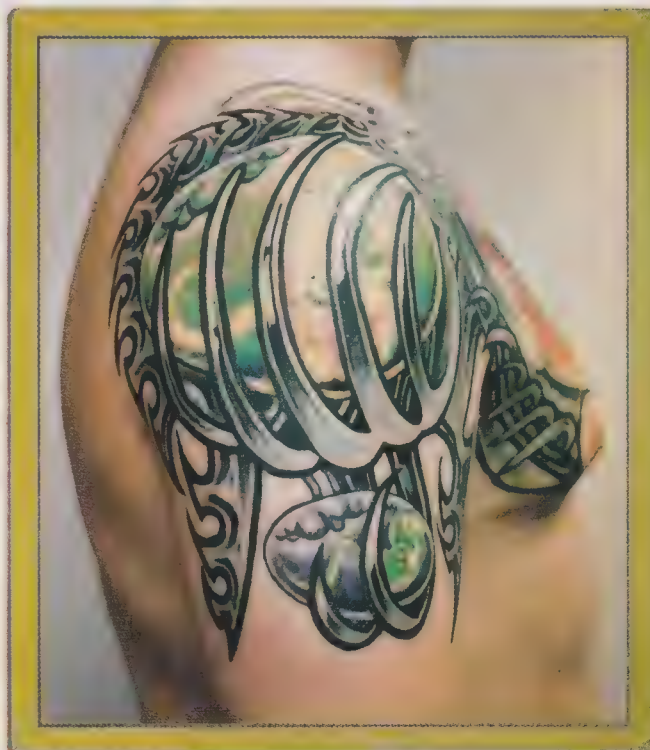
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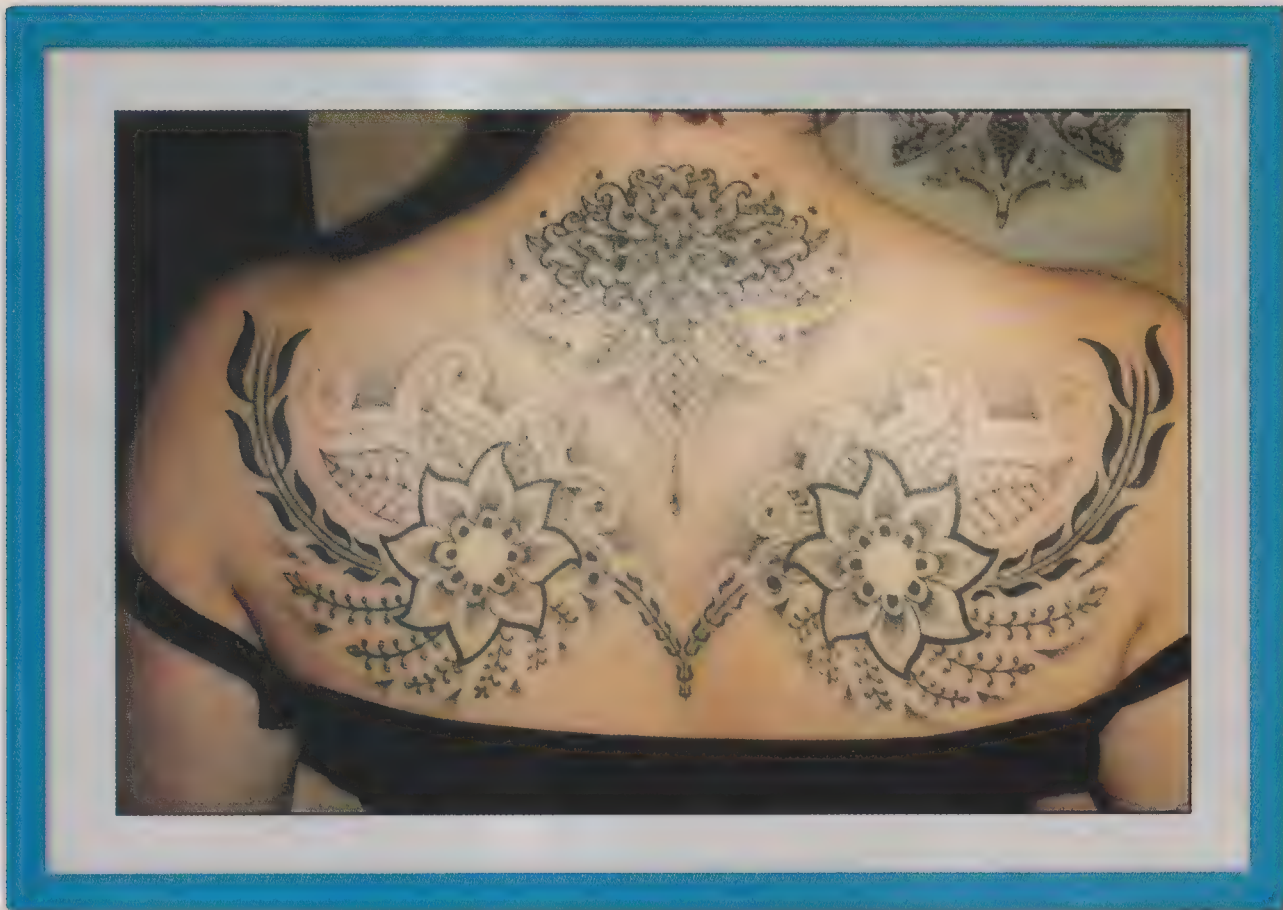


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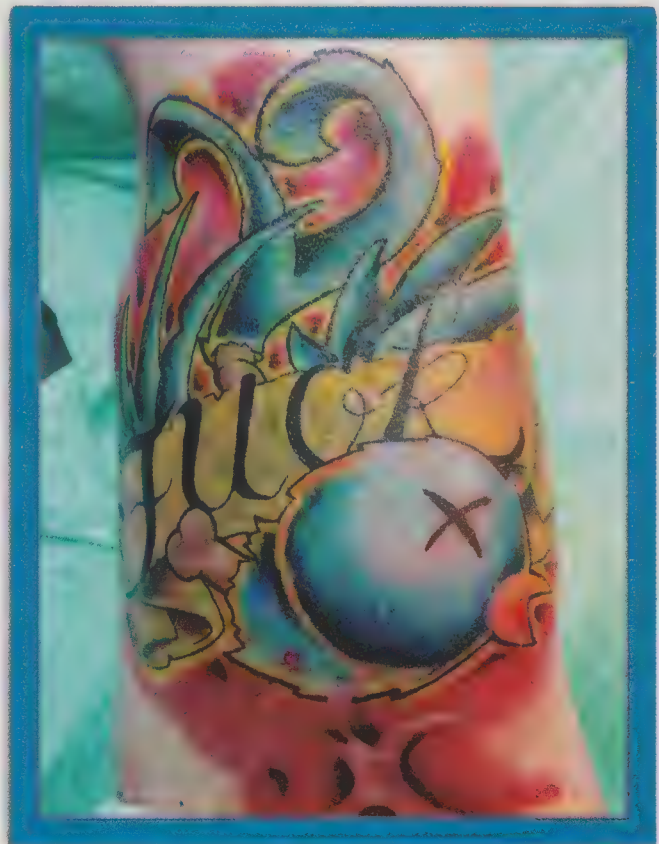




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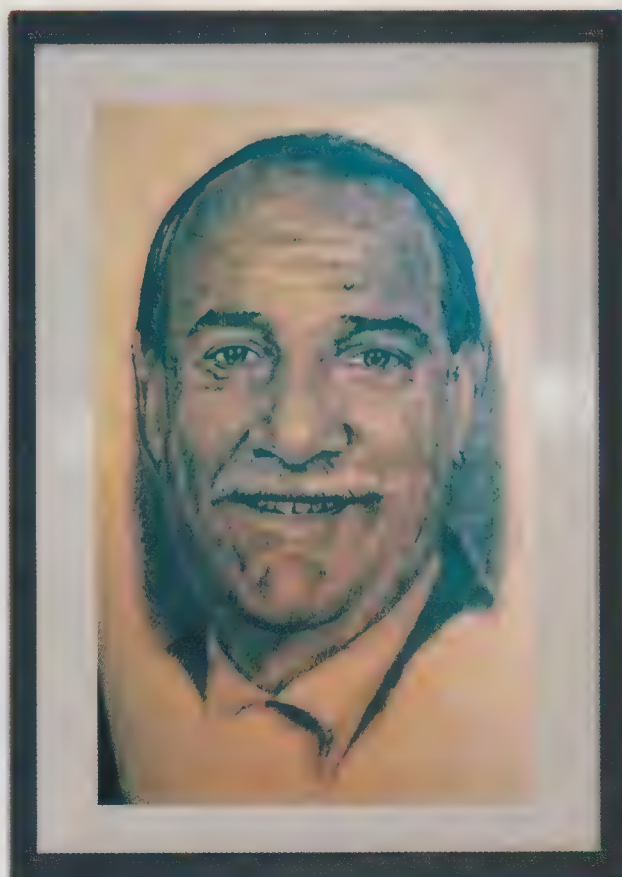
TATTOO BY JEFF HAYES, RIVAL TATTOO, ALBUQUERQUE, NEW MEXICO.



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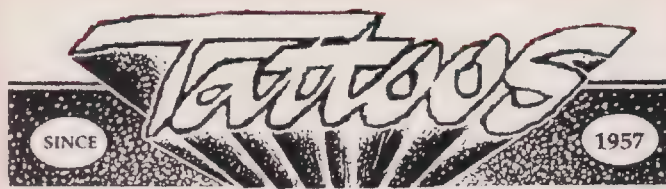
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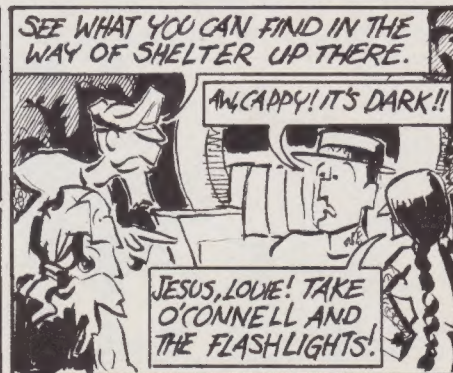
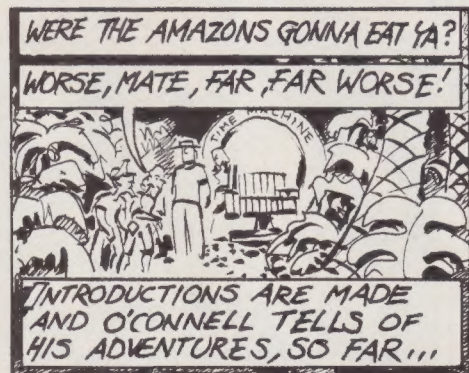
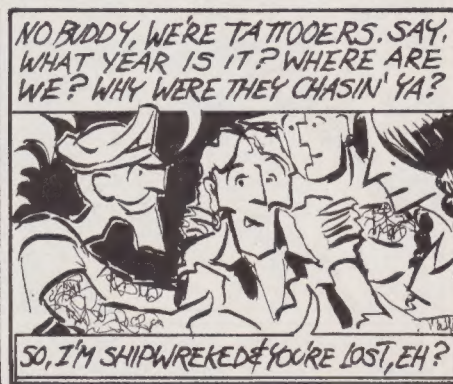
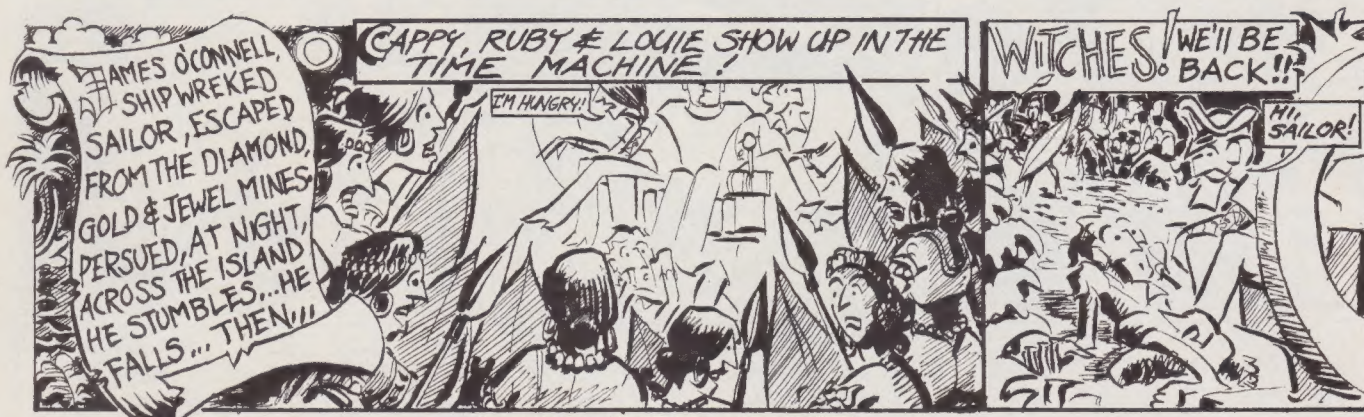
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(818) 990-8858**



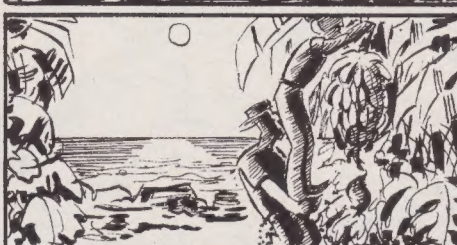
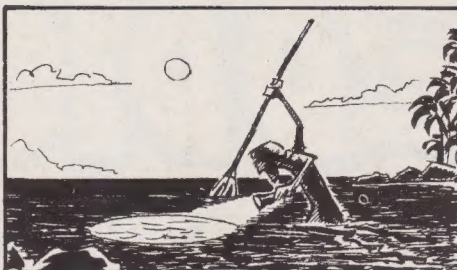
CAPTAIN EDDIE

by BLITZ ©'05

THE LOST ISLAND OF
FIGHTING JUNGLE WOMEN



**OK! WE GOT FIRE! WE GOT SHELTER!
NOW YOU WORTHLESS BASTARDS,
GET ME SOME DINNER! OR I SWEAR
I'LL KILL & EAT ONE OF YOU!!!**



**WELL, LOOK AT YA ALL! YER
ALL OVER MARKED! LIKE
ME MATES IN THE MINES,
TATAU, THEY CALLED 'EM.**



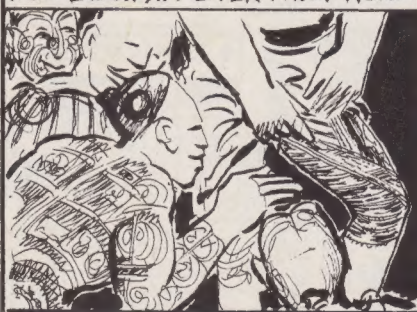
**THEY ALL HAD THEM MARKS
IN A GRAND ARRAY OF
DIFFERING STYLES
PARTICULAR TO EACH ISLAND**



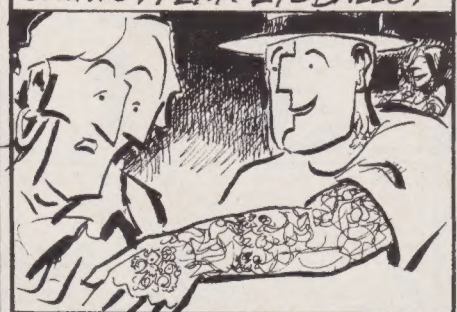
**AN' COULD THEY SPIN TALES
FROM 'EM! THAT'S WHAT
WE'D DO, OF A NIGHT, IN THE
MINES, TELL TALES OF HOME...**



**AND COMPARE THEIR TATAU
MARKS, TELLIN' HOW THEY'D
GOT THE SKILL OF IT IN THE PAST,
THEN LAUGH AT ME FER HAVIN' NONE.**



**BUT, YOU LOT! YOURS ARE
OF COLOR! AND FEARSOME
IN ASPECT! DEMONS, FIRE,
SKULLS, FLYIN' EYEBALLS!**



**COVERED OVER
AS YE ARE, ARE
YE WHITE
PEOPLE THEN?**

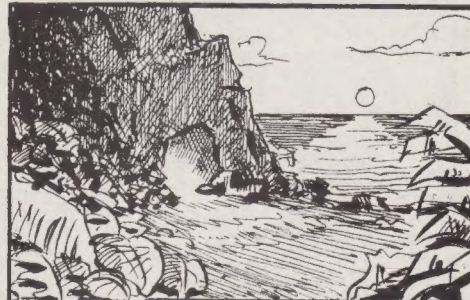
**HEE! HEE! NOT
ANY MORE,
I GUESS.**



**IN THE PALACE OF THE QUEEN
OF THE FIGHTING JUNGLE WOMEN.**



WHAT DO YOU SEE, GAGOO?



**THE FIRE BURNS LOW AS THE
CRASHING SURF LULLS OUR
WELL-FED FRIENDS TO SLEEP.
REST WELL, BECAUSE TOMORROW
THE QUEEN WILL COME TO CALL.**

TO BE CONTINUED...

atlanta
austin
boston
north carolina
south carolina
chicago
columbus
dallas
denver
detroit
gold coast, california
hawaiian islands
indiana

will she?

las vegas
los angeles
miami
montreal
nashville
new england
new jersey
new orleans
new york
orange county
palm springs
philadelphia
phoenix
portland
reno
salt lake city
san diego
san francisco
seattle
tampa
toronto
tucson
twin cities
vancouver
washington d.c.



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